

FEBRUARY, 1903

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JOHN BARTLETT }

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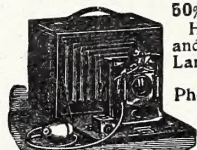
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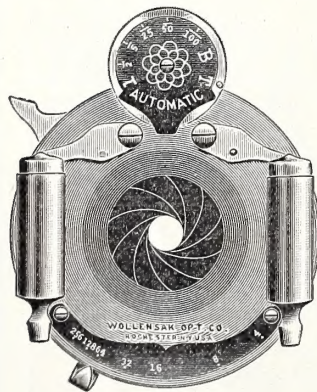
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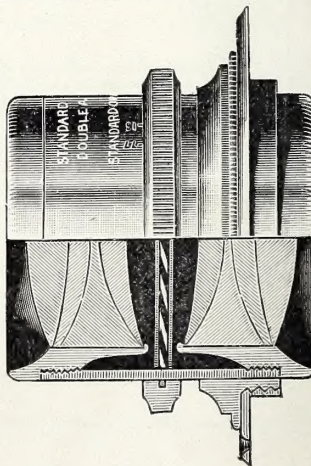
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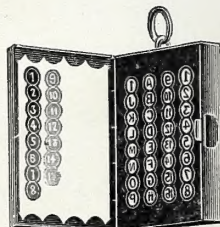
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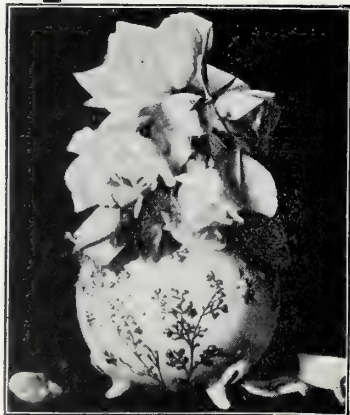
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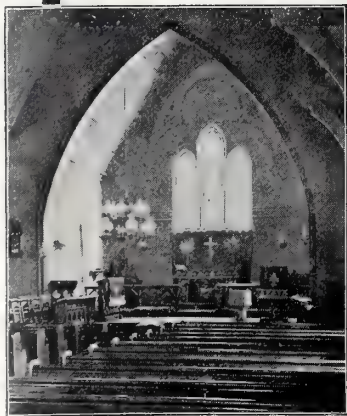


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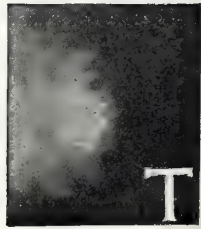
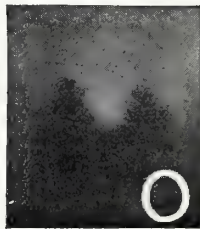
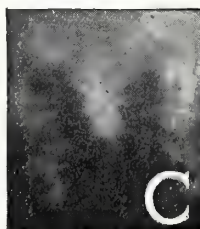
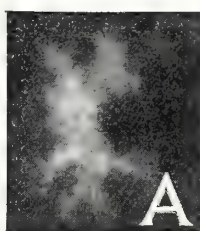
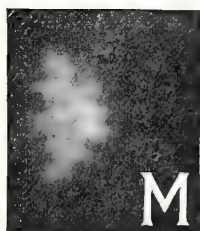
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# THE CAMERA

## *A Home Studio.*

*By Felix Raymer.*

(Of the Illinois College of Photography.)



AGREEABLE to the expressed wishes of quite a number of the readers of THE CAMERA, we will take up for consideration another effect in lighting that can easily be secured by any ordinary window. We do not expect to finish you as expert operators, friends, but hope to contribute in some small degree to your pleasure in following a chosen pastime. There will, no doubt, be many things you would like to have explained to you, and which we would have but little trouble in explaining to your entire satisfaction if it were so that we might have a personal chat. However, with your kind indulgence, we will do our best.

It will be noticed that we again make use of the little curtained screen, a description of which appeared in the November issue of THE CAMERA, and an etching of which is again shown in connection with this article. An example of the lighting we expect to consider in this article is also shown, and is known to operators as the Rembrandt effect. As will be noticed, there is considerably more shadow on the face than there is light. In our former lighting there was more light than shadow. The reason for this difference is that in the former lighting we worked to get the broad side of the face in light, and in doing so we had the face turned slightly *away* from the light, which prevented its striking very far around on the shadow side. In the present lighting, however, we should endeavor to get the broad side of the face in shadow, and to do so we find the face turned a trifle toward the light and the camera a little farther from the light than was the case in the former lighting. By referring to illustration No. 2, showing the arrangement of the curtains on the screen, the distance of the camera from the light and the position of the subject, the idea will be much better understood.

Seat the subject about five feet from the window, and place the camera at about the same distance, of course running forward or backward to secure the size head desired. The subject should be placed directly opposite one edge of the window, which will allow the light to fall across the face. Have the subject face the body directly toward the camera, and then have her turn the head very



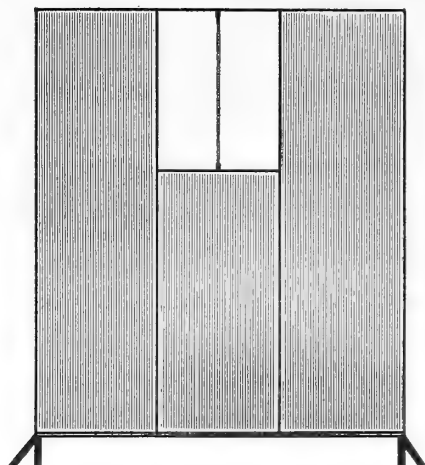


FIG. 1

slowly toward the light until you see a little spark of light appear in the shadow eye. Don't turn the head any further toward the light than is absolutely necessary to secure this little spark of light, which should not be larger than a pencil point. We operators call this little light the "catch-light," and simply means that the eye catches the light as it falls from the skylight.

In making this effect of lighting, as in the former effect, the direction the light is falling on the subject should receive our most careful attention. The light should really fall at an angle of forty-five degrees, and the curtains on the screen are used for that purpose. The higher these curtains are drawn, the greater the angle the light will take in its fall on the face. It will be noticed that we have the center and one end curtain lowered about two feet from the top, while the remaining curtain is drawn all the way to the top.

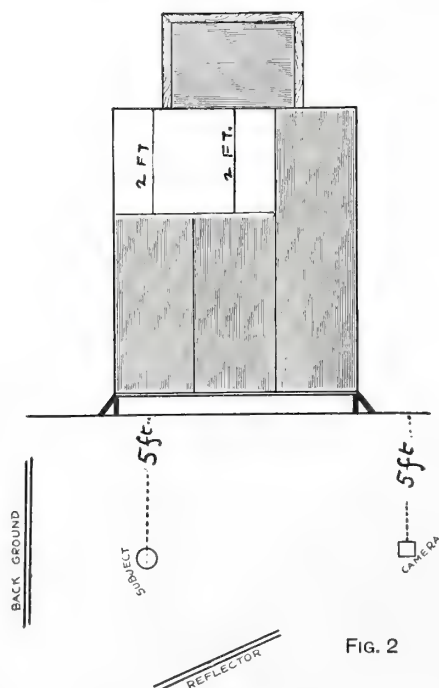


FIG. 2





PHOTO BY RAYMER

The curtain on the window is drawn down to the top of the screen, thus forcing all the light through the opening in the screen. Now, the larger you make this opening the lower the angle of light, and, of course, the smaller it is made, the higher the angle. In order that you may know at what angle your light is falling, after you have the subject posed, with the face turned far enough toward the light to secure the little catch-light in the eye, notice the shadow from the nose. If it falls straight across the cheek, draw the curtains up higher, making the opening smaller; if the shadow falls down under the nose, lower the curtains, making the opening larger. The shadow should fall midway between the two extremes, across the cheek and under the nose, and when this direction has been obtained, you may feel sure your light is striking the face at the right angle.

After the pose has been made and the direction of the light satisfactorily secured, it may be noticed that in the deepest shadows there is hardly enough detail. If this is the case, a side reflector of white goods must be used, and enough of this reflected light used to bring out the detail in the very deepest shadows. In the case of the face, the degree of detail should be governed by your being able to see the *flesh tints* on the shadow side of the face. Do not make an exposure until you can see the tint of the flesh all through your lighting. Care must be taken in the use of the reflector in this effect of lighting, as it is an easy matter to overdo it or get it too strong in some parts and not



strong enough in others. The greatest trouble I find is that most operators use it too far to the rear of the subject, and thus have a strong reflected light just under the ear; whereas this should be the point of deepest shadow on the face. You will secure better results by having the reflector well up toward the camera and try to have it take effect at the precise point where the direct light leaves off and only continue it around the head in one even blending.

After the reflector has been adjusted it may be that the light side of the face appears too strongly lighted. If this is so all that is necessary will be to hang a white cheesecloth strip over the opening in the screen, and a soft, delicate lighting is the result.

Now, to more fully understand the lighting, it would perhaps be well to explain just what is expected in it.



THE CAMERA Silver Medal  
Competition No. 42

"IDLING"

LOUIS FLECKENSTEIN

Print on Home-made Kallitype Paper; Standard Plate; Pony Premo No. 6;  
Rodinal Developer; Exposure, 1-5th second;  $f$  6.8; August, 1902, 3 P. M.

The highest light on the face should be on the side of the forehead next to the window; the next strongest should be on the nose; next, on the upper lip next to the window, and next, on the chin, and on the shadow side of the face there should be a soft touch of light extending back to the outer corner of the eye. If this little touch of light extends beyond the outer corner of the eye the face is turned too far toward the light. If it does not reach the corner of the eye there will be no catch-light in the shadow eye.

In regard to the background used, I, of course, realize that the home-worker hasn't the advantages of his more fortunate friend the professional operator in having a selection to choose from, but, if possible, use a medium-tint ground, neither black nor white. As a usual thing a medium ground will harmonize with more shades of drapery, and this is an important factor in making



attractive pictures. It is seldom indeed that sharp contrasts or extremes, as, for instance, a white dress posed against a black ground, will make a good, harmonious whole. You can make a very appreciable difference in the shades of the same ground by the angle you have it facing the light. The more toward the light you have it facing, of course, the brighter shade it will be ; the farther away, the darker.

Choose your subjects carefully for this effect of lighting. I have found in my twenty-one years experience under the skylight that this particular effect of lighting is better suited to blondes than to brunettes. The reason, I think, is that brunettes, as a usual thing, have a stronger face than the blondes, and if photographed in this lighting usually make the picture of a harsher nature ; where, on the other hand, it adds strength to the face of the blonde. It will be remembered, a few years ago there was a popular opinion that "blondes do not make as good pictures as brunettes," but when this effect of lighting was



THE CAMERA Bronze Medal  
Competition No. 42

"A GAME OF MARBLES"

CARL RAU

Print on Dr. Meyer's Sepia Paper ; Hammer Plate

introduced we heard this complaint no longer. It is only a proof of the assertion that all faces require different treatment under the light. If, however, you wish to make this lighting of some brunette friend it may be that you cannot secure enough detail in the hair. If this is so, take a powder-puff and ordinary face-powder (the ladies know the kind) and powder very lightly those parts that are lacking in detail.

It will be found that subjects dressed in light draperies will make the most striking effects in this lighting, as it serves to show the draperies off to greater advantage.

Don't neglect having a little screen made after the description given in the November CAMERA. It is inexpensive, and is much easier managed than the window alone.



## Some Popular Fallacies.

### 2—THAT CHEMICALS HAVE MENTALITY.

By François Voitier.

**J**UDGING from the way the solutions are blamed for any irregularity in manner of working, it is a common belief that chemicals have mentality. To express it more clearly, many workers take it for granted that chemicals possess the power to think, and hence are both able and willing to adjust *themselves* so as to give exact and satisfactory results. The amateurs in question may not concede this human intelligence in so many words, but one is certainly justified in assuming that the belief really has an existence in the face of such expressions as,—“Why doesn't this stuff tone?” “Why doesn't that old hypo know enough to fix quicker?” “I wonder that



Special Award, Bronze Medal  
THE CAMERA Competition No. 42

“DID YOU LAY DIS EGG?”

L. E. OFFUTT

Seed's 27 Plate; Aristo Platino Print;  $f_{32}$ ; 1-25th second.

developer wouldn't work slower,” and so on. Let me briefly point out how extremely foolish this actually is.

Chemicals are nothing more nor less than lifeless tools, incapable of thinking for themselves, swayed *entirely* by the influencing conditions created and maintained by the wish of him who essays to harness them and benefit by their power. Thus it is that their action is controlled by conditions, and under identically the same conditions they will act in identically the same way. When a chemical acts differently at one time than it does at another, there is not the slightest room for doubt that one or more of the conditions have changed. Furthermore, the chemical world is supersensitive to the things that determine its course. No change is so slight that its influence is unfelt.



How supremely absurd to blame the chemicals themselves for not working as you would wish them to! how infinitely ridiculous to charge them with obstinacy and unruliness! Instead, remember that they are doing their work in the *only way possible* under the then existing circumstances, that these circumstances *compel* them to act in that particular manner, and that if the way in which they act is not in accord with the way in which you wish them to act, there is no alternative but to change the impelling force. This is the one and the only method of successfully controlling the chemical world. To repeat,—if a chemical is either properly or improperly performing its duty, it does not *in itself* possess the power to do otherwise and cannot possibly do otherwise so long as influencing and compelling conditions are permitted to remain unchanged. It is simply a question of cause and effect.

We have seen that the action of chemicals is controlled by conditions,—call them “laws,” if you like. And as the one and only way to put them in a



Honorable Mention  
Competition No. 42

HALLOWE'EN PREPARATIONS  
Hammer Plate; Meyer's Sepia Paper

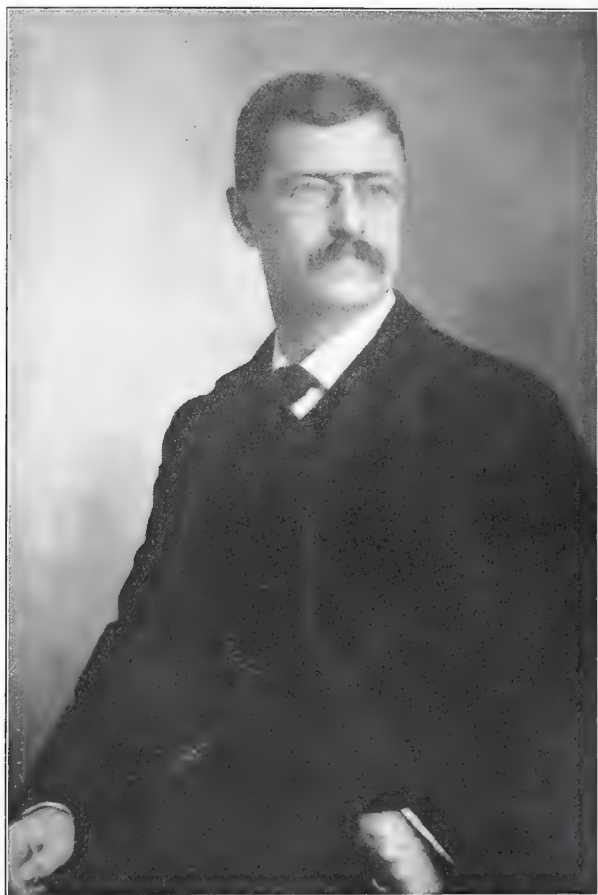
CARL RAU

position to respond to our every wish and will is to gain, appreciate and put into practice a knowledge of these laws or conditions, I shall speak very briefly of some of these influencing impelling factors.

I don't think I am far wrong in saying that unsuitable temperature is the only thing that ails an unruly solution in seventy-five out of every hundred cases. Chemicals are very sensitive to heat and cold. Not only is the speed of working quickened by the former and checked by the latter, but the increase and decrease in rapidity is in exact proportion to the extent that the temperature goes beyond or falls short of what experience has shown to be the normal figure. If a given solution works at a given speed at a given temperature (which we will arbitrarily set at  $65^{\circ}$ ), it cannot possibly help working slower at  $60^{\circ}$ , still slower at  $55^{\circ}$ , and still slower at  $50^{\circ}$ , and so on; nor can it possibly



help working faster at  $70^{\circ}$ , still faster at  $75^{\circ}$ , and still faster at  $80^{\circ}$ , and so on. These changes in speed will vary in precise proportion to the change in temperature just as sure as day follows night. Again, if a given solution works at a certain speed at a certain temperature to-day, a solution identically constituted will work at identically the same speed to-morrow, next month, next year, at any time, so long as identical conditions of temperature are created and maintained. Hence, it is apparent that uniform results and uniform temperature go hand-in-hand. Before passing on, let me remind you that there are several things which contribute to variations in temperature,—for example, too cold or too warm trays, graduates, hands or dark-room ; sometimes, too, the plate itself will chill the solution, and, in the case of hyposulphite of soda, the mere addition of this chemical to water will immediately bring the latter almost down to the freezing point. This is the reason why a fixing bath should either be made up with hot water or allowed to stand for a time before using. These remarks about temperature apply to all solutions,—developers, toning baths, fixing baths, reducers, intensifiers, etc.



F. G. HUDDLESTON

From collection of H. W. FAY, De Kalb, Ill.

Mr. F. G. Huddleston, a Los Angeles photographer, who passed the summer of 1902 in a gallery at Avalon, on Santa Catalina Island, in the Pacific Ocean, is claimed by his friends to be a double of President Roosevelt. The similarity was so marked that a sitting was made



The strength, condition and degree of purity of the individual chemicals, as well as of the solutions as a whole, are influencing factors, too. The strength of a solution can be impaired by actual deterioration of the individual chemicals before their incorporation with others; oxidation and natural impairment incident to mixing them with others; the quantity of water used; the employment of unclean bottles, trays, etc., by the transference to the solution of foreign matter, organic or inorganic; the substitution, without the necessary allowance, of one grade or kind of chemical for another; the use of corks permeated with other chemicals. To elaborate,—pyro and some other developers oxidize on exposure to air; light deprives silver, gold, platinum and ferric salts of their usefulness; while pyro in dry form retains its strength for a long time, the work of destruction begins the moment it is mixed with an alkali; sulphite and carbonate of soda, crystals, upon exposure to the air, lose their water of crystallization, and hence lose much of their strength also; carbonate of potassium is deliquescent, and even with fresh, pure chemicals inaccuracy in weighing and measuring will change their mode of action.



PRESIDENT ROOSEVELT

Copyright, 1898, by G. G. ROCKWOOD, New York

imitating the popular portrait of the President, by Rockwood, New York. While at Avalon recently Mr. Huddleston presented Mr. Fay with the autograph photograph reproduced above. Its striking resemblance to the Rockwood picture of the President is apparent.

Other conditions are the correct proportionment of the several constituents of the solution and the actual combining of the proper ingredients. For instance, an excess of alkali in a developer means greater activity in exact ratio to the increase, and *vice versa*. Whereas the incorporation of the wrong chemical, due to carelessness in labelling or handling, will either make the bath partially impotent or render it absolutely useless, according to the nature of the mistake.

Do you not realize that the life and manner of working of a chemical is determined absolutely by the conditions which *you* impose; that they are controlled and influenced solely by these conditions? Why do men build a railroad track? Simply to guide the engine and cars in the direction desired. Supposing the power of a locomotive is released on a trackless road, what would happen? Every stone, stick and rut would turn it out of its course; it would run over embankments, into houses, walls and vehicles. Still, it would not do all this "at its own sweet will," because it has no will, but just because these obstructions *compel* it to follow a wild, unchecked career. And so it is with chemicals. Unless *you* create conditions which will *compel* them to act properly and as you wish them to, they *must* act according to the dictation of the conditions which *happen* to exist, not because they will it, not because they are obstinate, but because they are at the mercy and under the influence of unfavorable conditions,—such as variations in temperature, strength and purity,—and do not in themselves possess the power to resist.

Have chemicals mentality? No; decidedly no. You can chide a person for not doing what he ought to do or what he sees is best to do, because a person has a mind, a will, judgment; but chemicals, minus these human attributes, *must* have their course shaped for them, and if they then act indifferently, the responsibility rests upon the master and not upon the slave.



Plastigmat Lens  
Reflex Camera

DAUGHTERS OF ITALY  
(Focus diffused for effect desired)

S. E. WRIGHT





From *American Annual of Photography*

A FAIRY TALE

ADOLPH PETZOLD

## On Spotting Out.

By Kathryn Hare.

**I**T MIGHT be imagined that the subject of spotting out would hardly demand an article in a photographic magazine. One is ready to say what art can there be required in spotting a photograph ; but the fact is that a great many people fail (easy as it seems) to do it properly, to do it neatly, cleanly and effectively. The first thing to consider is the color. To judge of some spotter's work the verdict would be that he or she must be color-blind. A girl who will match a ribbon perfectly somehow or other fails utterly when she has to match a little hole as big as a pin's head with its surrounding area of color.

All prints on albumen, gelatin or collodion P. O. P's may be spotted by using a mixture of indigo, lake and sepia ; a warm or cold tint may be had at pleasure





by judicious proportions. It is necessary to add a little gum-arabic solution to repeat the gloss of the surface of the papers. White of an egg beaten up and then allowed to stand for some time so that it flows freely, may also be mixed where a higher gloss is desired.

To spot platinum prints, use lampblack and neutral tint without addition of gum. Lake must be added where sepia platinum prints are spotted. For carbon prints different colors are needed. Bartolozzi red requires Venetian red and a little crimson lake and a touch of Antwerp blue. Gum must be added and also some oxgall, as the surface of a carbon print is somewhat repellant of color. Gum bichromates are treated in the same way as carbons.

It is easy to say "take up sufficient coloring matter upon the point of a good sable brush and apply it directly to the white spot in the print so that it is entirely obliterated;" but the fact is it is not so easy to apply it just to the spot. More than eight out of a dozen will go anywhere else than the desired spot. Some will set the color right down alongside the spot like a twin star; others make a dark little spot right in the center of the light area, making a circle of white. It is surprising how clumsily spotting is done, and simply because it is done thoughtlessly and in a hurry. A very little practice will enable you to take up the requisite amount of color on the top of the brush, but be sure you have a good brush before you try to spot; "any old thing" will not do. In selecting a spotting-brush, select a red sable, wet it in a tumbler of water and shake the water out; it ought to yield a fine point. If you perceive that a hair or two extend a very little beyond the conical point, light a match and pass the damp pointed brush rapidly through the flame; the extreme point of this one hair will be burnt off, and you will find it more convenient to spot with and you will hit the mark more readily. The spots of color should be put on with one stroke. A fruitful source of bad spotting is the fact of sitting in the wrong light.

The great thing to remember in spotting is that a spot is not removed until it is invisible to the eye, for it is no improvement surely to substitute a black patch for a white one in brown-toned proof.



From *American Annual of Photography*

STILL LIFE STUDY

CARL C. DISTLER

### ***Direct Method of Producing Reversed Negatives.***

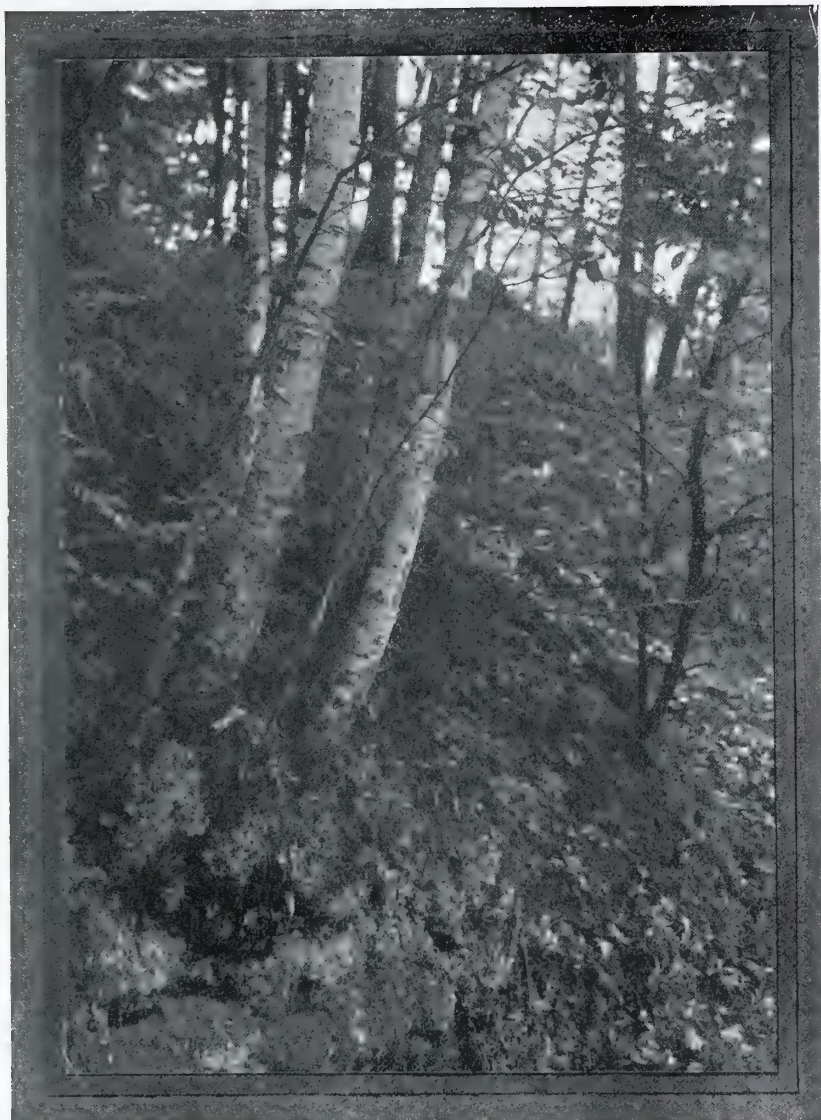


It is often desirable to use a reversed negative for carbon printing, so as to avoid necessity of double transfer. A method proposed by Ebert (Photo. Cosp., 39-191), which is a modification of Obernetter's plan, will be found practicable.

A gelatin plate is bathed (in dark room, of course) in 3 per cent. solution of bichromate of potassium and dried. Plates which have been exposed but not developed may be used, as the bichromate salt obliterates the image. The exposure is made by contact with original negative (daylight) until the image appears on the back of the plate. It is possible to reproduce a plucky nega-







BEECH WOODS—EVENING

FRED'K. K. LAWRENCE

*From American Annual of Photography*

tive from a flat one by the process. Short exposures yield soft results, while long exposures give brilliancy. This is contrary to results obtained by ordinary methods, and is produced by the more or less hardening of the film incident upon degree of exposure. After exposure the plate is washed until the water ceases to show any trace of the yellow unaffected chromium salt. Several hours are required to effect this.

The developer employed is ferrous-oxalate. It is poured over the plate in the dark, and after the liquid has been absorbed, the development may be (and preferably) continued in the daylight.

When the proper development is attained, wash well in the dark, inasmuch as the continued action of light increases too much the intensity.



*Print Criticism No. 12 (December).*

The chief trouble, in my estimation, is that the print embraces two distinct pictures, either of which is better viewed alone than in combination with the other. As the picture stands there is so much prominent detail that it detracts the attention and the effect of the whole picture is frittered away. The leading features and chief beauty of the picture are the large rock in the center, the water at its foot and the trees and distance to the right. The effect, in the writer's opinion, would have been much better had more of the distance been included in the picture.

If a line be drawn perpendicularly, from top to bottom and just to the right of the rock above the cave in the center of the picture, two pictures will be obtained; the left one one and five-eighths by four inches, and the right one two and three-eighths by four inches. Now cut off five-eighths of an inch from the top of the right-hand picture thus obtained and the chief, if not the only real beauty of the view, without any distracting accessories, is left. HARRY VINCENT.

A charming little bit of woods and water, to which the rock in the lower middle part of the picture adds a finishing touch, the full value of which can only be seen after

proper trimming. The greatest defect of the view in its present shape lies in the upper left quarter, where the high lights are most distracting. To trim, I would suggest a three by three and seven-eighths oval, holding it even at the bottom and right side. This gives us an upright, well-balanced picture, with all the defects eliminated—a very agreeable and pleasing view to look at. JOHN W. KOENIG.

The editor prefers only the small portion of the print, as marked in outline. Even then the tree in the front is rather prominent, and it would be better from another point of view. We hope that our readers will understand our motive in publishing a print barren of pictorial beauty, but the idea is to get criticisms and have our readers find out the defects in others. The three snow scenes in this issue were taken purposely for criticism on last Christmas Day, and after the exposure was made the camera was turned around to the left and the little bit of woodland scenery taken. The tripod had not been moved from the position in which No. 3 had been taken, the camera only turned around. Thus we often seen pleasant "bits" when after another object.—ED. CAMERA.



1

2

3



Prints on Ansco Platinum  
Standard "Extra" Plate

Premo No. 7, Planatograph Lens,  $f/32$   
1-5th second; Noon, Dec. 25, 1902

#### PRINT CRITICISM No. 14

These photos, of the same subject, from different "points of view," are submitted in order to get ideas as to which is the best, viz., Nos. 1, 2 or 3. If you think they should be trimmed, or otherwise, so state it. Make your criticism as short as possible. We would like to have prints on the same order from our readers for this department in the future for similar criticism.

For the three best criticisms we will award Wager Exposure Scales (Aluminum).

Do not deface THE CAMERA—simply send your instructions in writing.

Criticisms close February 28, 1903

Owing to the limited number of entries in January criticism, owing to our delay, the same has been postponed to March 31, 1903, and the pictures republished in March issue.

## On Enlarging from Negatives.

By John Bartlett.



THE topic of enlargement is not specially new, but, nevertheless, it is one of practical utility to the ever-increasing ranks of amateurs, and a few points from an experienced worker may prove acceptable.

In a great many cases the original negative, if closely examined, will show a decidedly visible coarseness of grain, especially if the plate on which it has been taken is of the very rapid variety. Slow plates, like Carbutt's B, are remarkable for their fineness of grain, and in this respect resemble more an old-fashioned collodion plate, and the negatives made on them are the most desirable for producing enlargements. Besides, it was in the power of the wet-plate worker to so constitute his collodion as to make the film almost structureless. Collodio chloride and albumen plates are also *par excellence* for enlargement work; but, unfortunately, now-a-days the average amateur is not in a position to make anything for himself, and is content to take what is presented to him. Not that I mean to say that it is not possible to get a comparatively fine grain plate, even of the lightning kind from the manufacturer, but simply that I believe that the average amateur is ignorant of the variety of grain in plates, and is lost in wonder at the want of sharpness and good definition in his enlargements. Delicacy of focus counts



Print on Solio, developed according to formula published on page 52;  
Rochester Plate; Premo No. 7 and Lens;  $f/16$ ; Exp. 1-50th second;  
December 25, 1902, noon. See page 48



but little in such cases. It is on account of the coarseness of grain in gelatin plates that their use is proscribed for microscopic work. Think of an enlargement made from a micrograph upon a rapid gelatin coarse-grained plate! It would look like a mosaic pavement or the Appian Way.

Now the conditions of affairs are aggravated when the amateur comes to use for enlargement a fogged negative. He knows from experience that the exposure cannot be prolonged, and hence he is compelled to force the development. The same is the case if the negative is thin and weak, even if free from fog.





PIETY

COUNT VON GLOEDEN

*From American Annual of Photography*





LOVER'S LANE

G. C. DODD

From *American Annual of Photography*

Do not misinterpret me when I speak of the danger (in the present case under consideration) of the use of thin negatives as contributing to coarseness of enlargement as militating against their employment in all sorts of amplification. Generally speaking a thin negative is more desirable for enlargements, and when the medium for receiving the enlargement is of a certain character, a thin but well gradated negative is indispensable. In enlargements on carbon paper, unless the negative is thin—that is, slightly (or rather) fully timed, and not at all brilliant to the eye—no good effect or richness is possible; but with the modern provided basis for making enlargements the average amateur does better with a more brilliant-looking negative, that is, one







From *American Annual of Photography*

WET NOVEMBER

H. C. LEAT

which gives a good contact print in not too strong sunshine. When a negative is rather dense in the high lights and demands shading during the process of contact printing in the sun, unless the amateur is experienced, he is not liable to get a good enlargement of the original. Carbon enlargements are really easier to make than any other variety of amplification, and it is a wonder to me that the salon exhibitor does not make his enlargements by this most excellent method.

With carbon work, of course, there is demanded considerable experience and the exercise of care and judgment in exposure, but the beautiful results

obtained repay the expenditure. Carbon is so under the immediate control of the operator who desires certain effects that the broad scope ought to tempt the artistic amateur at least; but then, as I have said, the average amateur, like water, seeks the easiest way. In carbon, let me repeat, each part is preserved in its true relationship; while in silver-bromide work there is an abnormal tendency, so to say, of the particles to deposit superfluously in certain parts at the expense of others, especially where small areas of light occur in large masses of deep shadow. Now these little patches of high lights are often most effective in a picture, and the artist photographer is annoyed and disappointed when he finds them not in his enlargement. Moreover, there is a tendency with silver to irradiation of light. This irradiation is most perceptible where light and dark masses are in juxtaposition. Silver has a greedy method of appropriating; and the part that has, like the man in the parable, takes that of the portion which has not; and the result is the best-favored part gets too much deposit, or what we call an excess of action, which manifests itself in irradiation or solarization.

This unevenness marks at once the picture as a reproduction. We notice the great falling off from the original in the half-tones and there is an appearance of coarseness. Where a negative shows fog, or where from development or some other cause there is discoloration, there can be no richness in the enlargement. The shadows lack vigor.

If one is compelled (as the professional often is) to employ such a negative for enlargement work, the only procedure is to give as short exposure as possible and to use as strong a light as can be obtained (electric arc light). The development must not be forced, but must be slow, and plenty of time allowed it to evolve. Just here I would recommend the new developing agent Edinol. Edinol can be used with considerable dilution and well restrained, and the deposit consequently is formed more gradually and not forced abnormally to the parts which have received the maximum exposure.

In making enlargements from retouched parts out of negatives, the stop should be removed for a few seconds during exposure; otherwise the stipple of the pencil is made too pronounced in the enlargement.



AMATEUR PHOTOGRAPHY

N. E. CLARK





AN INDEPENDENT MONTHLY MAGAZINE DEVOTED TO THE  
ADVANCEMENT OF PHOTOGRAPHY

FRANK V. CHAMBERS } EDITORS  
JOHN BARTLETT }

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Items of interest upon photographic subjects will be gladly received.

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## FEBRUARY, 1903

OUR competition this month, No. 44, on "Home Portraiture," is a subject which is to the liking of our readers, if we judge by the entries we are receiving. We notice the names of many contestants in our past competitions, and also note the improvements made in their work. It is our purpose to have Professor Raymer and four other well-known portrait-workers to pass judgment, which plan, we trust, will be pleasing to all. Professor Raymer will also give a short criticism upon the winning pictures. The closing date is February 28th.

One of the greatest difficulties we have in our photo competitions is to please all. We have tried our best to make the rules easy, and lately changed them so as prints could be returned if not successful. This latter change has been helpful, as many of our former good workers are now contesting. In order to be perfectly impartial, the editors do not pass judgment upon the prints—that falls upon two well-known artists and one photographer. A gentleman from the West complained that he had not even received "honorable," when all his friends, and even art critics, told him "he had perfect work and it was beyond criti-

cism." This egotism we naturally take with a grain of salt. Our contestants will please understand that we wish to be perfectly fair and unbiased in this matter, and if they are unsuccessful take the defeat graciously, and remember we are not so critical as the judges in salons. We have but two prizes each month and two honorable mentions—we cannot extend the list, yet all seem to think their work should be recognized. Kindly remember, these contests are for the best work submitted, and they are as others see you—not as you see yourself.

Indeed, it is almost incredible what power the art of retouching has in beautifying that which is not in itself beautiful.

When we visit the galleries of prominent photographers, and look at the charming portraits of many damsels on the shady side of forty, to whom Nature has not been over-diffuse in the distribution of charms, and mark the grace, youthfulness, and total exemption from the furrowing scythe of Time upon their countenances, can we not explain and even excuse the chuckle of the beholder, who is aware of the true state of things? But suppose the beholder, ignorant and in expectation, awaiting the arrival of some fair one, whose *billet-doux*, accompanied by her *carte-de-visite*, has designed a rendezvous. With what bewilderment, or disappointment mingled with disgust, does he find the lovely girl of eighteen summers transformed by the disenchanting wand of Truth into the old maid of forty.

O Photography! How many a guilty load hast thou upon thy conscience! How many curses have yearly been heaped upon thy devoted head!

This process of rejuvenation has become so general that pictures true to nature find no acceptance with the public. All want to be made beautiful, and demand it of photography, though it sacrifices character and the fit and honorable accompaniments of age. "A thing of beauty" is all that is wanted.

There is no objection to a certain amount of idealization of the subject by the assistance of the art of retouching. The ideal is the province of true art. The changing of false lights in the picture, the removal of accidentals is always excusable, and often necessary from their greater perceptibility in the picture than in the original. But when all the character is touched out of the face, and a meaningless, expressionless countenance

produced, the picture is worse than useless; it is a positive falsehood.

¶ About a year ago THE CAMERA accepted advertising from a paper concern in the West without investigating its financial standing, which is foreign to the rules of our magazine. The advertisement was run for about two months, when the firm had a small fire, which, they claimed, caused them to wind up their affairs. Many of our subscribers sent money to this firm without receiving the goods or any return, and, as we felt responsible for the announcement, we made good the losses personally. We notice that several photo magazines are still running this identical advertisement, along with many other concerns that are responsible. As a matter of justice to their readers this is radically wrong. Of course, it looks well to show so many pages of advertising, but, if they are to be padded, let it be with reputable concerns. If they adopted the principles of THE CAMERA, their advertising forms would appear rather slim, as we only publish business that we are paid for.

¶ We always take up our copy of *Photography* and feel confident that we shall read something of value or importance to the profession, it being on the alert for whatever is going on in Britain of photographic interest. We were more than surprised on breaking the wrapper of a recent mail to find that *Photography* had cast its slough and had come forth in a new shape, greatly enlarged and improved in typography and quality of paper. This is an excellent move on the part of the publishers, as it enables the magazine to give better expression to the character of its illustrations; for, as everyone knows, half-tone reproductions must be printed on good surface paper to translate the good qualities of a photographic illustration. The increased dimensions of *Photography* gives more space, so that a variety of topics may be treated in the same issue, thus adding interest to its pages and preventing the crowding out of matter to which readers are wont to refer. *Photography* intends also to widen the sphere of its action, and we are glad to learn that it will discuss the photography of the United States. The initial number contains the first of a series of letters on "Photography in America," in which a broad view is taken of America and American affairs.

## Correspondence

All questions relating to technical matters, processes, working instructions, etc., are referred to competent experts in the particular subject referred to, and the utmost is done to insure reliable and practical answers being given.

Correspondents are requested to first state their case and then number each question; they should also write on one side only of the paper, and enclose correct name and address—not necessarily for publication. No attention will be paid to anonymous communications or those only signed with initials.

We do our best in all cases to publish the replies in our next issue following the receipt of the inquiry, but cannot absolutely guarantee this.

All inquiries should be addressed to THE CAMERA, 114 South Seventh Street, Philadelphia.

*No questions answered by post. No prints criticised.*

**Tones on Developing Papers.**—The two photographs I enclose, one is by a professional and one of my own. You will notice that mine is *black and white*; his is not so contrasty, but rather a brownish. Now most of the "real" photos I have are sort of brownish, but I get black and white with my bromide papers. Now, honestly, what is the matter with mine? and what kind of papers do they use? Is it in the papers or in the negatives, or the developer, or what? All the instructions I have—and many of them from THE CAMERA—are directed toward getting "pure whites and blacks," but my friends say the "pure whites and blacks" I get are too crude-looking. L. A. H.

The paper used by your "professional" is Aristo Platino, which is a "printing-out" paper, toned in gold, then in platinum. In the case of the two photographs, you have really a picture with a dainty and good pose. The "professional" pose is decidedly matter-of-fact, also rather too much retouching has been employed. Owing to the contrasty effect in your print, if you will reduce the negative with a three per cent. solution of persulphate ammonia, then fix in one ounce sulphite soda crystals, ten ounces water for two minutes and wash negative for fifteen minutes, you can reduce this hardness and get good results. Of course, you must also consider the manner in which you effected your lighting. Professor Raymer, in our November issue, gives a practical talk that should interest you.

Regarding the brownish tones on developing papers, this requires special manipulation. On page 163, May, 1901, CAMERA, we describe a method for toning developing papers that has proven highly successful.



**Metol, Etc.**—(1) Will you kindly give me a Metol-Hauff formula, where five ounces of developer is to be made up at a time, that would be useful for quick exposures with the Thornton-Pickard Focal Plane Shutter? I would prefer that merely sulphite and carbonate of soda should be used as alkalies, and would prefer a one-solution developer, if possible. (2) Can hydrochinone (Hauff's) be used as a one-solution developer, with only sulphite and carbonate of soda as alkalies, and, if so, kindly mention a five-ounce formula? (3) What is a good M.-Q. (both Hauff's) formula for a one-solution developer where five ounces are to be made up at one time, using carbonate and sulphite of soda? (4) Will the sodium carbonate keep better in solution or in crystal form? (5) Is the R. O. C. Dry Plate as rapid as the Cramer Crown? P. SYDNEY SMITH.

(1) With Metol for quick exposures it is best to add the carbonate of soda drop by drop. Take one ounce carbonate of soda in two ounces water. Frequently there will be no need for the alkali—

|                       |           |
|-----------------------|-----------|
| Metol                 | 15 grains |
| Sulphite Soda (crys.) | 70 "      |
| Water                 | 5 ounces  |

Dissolve the Metol in the water (which should be hot) first. This solution keeps colorless for three months if well corked.

(2) The following is Mercier's formula :

|                |           |
|----------------|-----------|
| Hydrochinone   | 10 grains |
| Carbonate Soda | 100 "     |
| Sulphite Soda  | 90 "      |
| Water          | 5 ounces  |

(3) You do not state if the M.-Q. is for plates or papers. The following is for paper. If plates are to be developed, use one and one-half ounces water to each ounce of stock solution :

|                        |          |
|------------------------|----------|
| Water                  | 5 ounces |
| Metol                  | 2 grains |
| Hydrochinone           | 9 "      |
| Sulphite Soda (crys.)  | 120 "    |
| Carbonate Soda (crys.) | 200 "    |
| Bromide Potass.        | 1 grain  |

(4) Whilst it keeps well dry, we prefer to have it in solution.

(5) No. If a Cramer Crown has normal exposure at one second, the normal exposure on the R. O. C. plate will be one and one-half seconds.

**Impurity in Mounts.**—The two photos I submit were made on Aristo Platino, printed, toned, fixed, washed and mounted at the same time. After they had been around for a few weeks the discoloration started in on No. 2, but No. 1 is as good as ever. Can you tell me why this is? ANXIOUS.

Yes. No. 1 is on a first-class mount and No. 2 on a cheap one, in which the maker

does not care for future reputation. In other words, the cheap mounts should never be used for photographic purposes. They are full of hypo and other things injurious to photographs; whereas the better grades of mounts are as near pure as it is possible to make them. The importance of good quality in mounts should not be overlooked.

**Long-Focus Lenses.**—I wish to procure a long-focus single lens for portraits and landscapes, about twelve or thirteen inches. Must I also procure a shutter and diaphragm, or will my 5 x 4 "Unicum" do? and, if so, how should I read the stops with a twelve or thirteen inch focus lens? The stops are made for a six and one-half inch focus R. R. lens. I wish to use it at  $f$  16. AREMAC.

If you have a six and one-half inch focus R. R. lens on your present 4 x 5 camera, you would be very foolish to change in order to get a single one, as the back combination of your own lens would work at  $f$  16 and give you about a twelve-inch focus; there would then be no occasion to use another shutter. The shutter markings at  $f$  8 on your R. R. at the six and one-half inch focus would read  $f$  16 on the longer focus, and so on. If you prefer the single lens, you will necessarily have to get a shutter with a larger opening.

**Amidol.**—(1) What is the best way to prepare Amidol for use on plates and developing papers? (2) Why is an anastigmat lens considered so much better than a good rapid rectilinear? The print I send was made with an R. R. lens. Would you ask for anything better or sharper? J. W. ADAMS.

(1) Prepare a solution of sulphite soda crystals—800 grains in eight ounces water, or hydrometer test 60°. Keep this as a stock solution, and for use take—

| For Plates                                 | For Paper |
|--|-----------|
| 1 oz. . . . . Sulphite Soda Solution . . . | 1 oz.     |
| 10 grs. . . . . Amidol . . . . .           | 10 grs.   |
| 4 oz. . . . . Water . . . . .              | 1 oz.     |

(2) An anastigmat gives correct delineations, hence better definition and covering power; also, on account of better corrections, permits of a shorter focus, giving greater angle, more equal illumination and greater depth of focus. The print you send is decidedly "off"; your lens has not cut sharp to the edges, and the building is far from being "rectilinear." The print is all right, but the subject poor; in fact, we do not understand why it was taken at all.

**Developing P. O. P.**—I have several negatives that take days to print, and as I have not the time to wait for what I require, can I not develop P. O. P.? I must have the prints on a paper like Solio, etc.

MARTIN W. JUST.

The following method is valuable during dull weather, when printing is slow. It is also useful for under-printed proofs, due to slips in the frame or miscalculations. The exact depth of printing is not important, except that detail in the high lights must be just visible :

|                               |           |
|-------------------------------|-----------|
| *Metol . . . . .              | 5 grains  |
| Pyro . . . . .                | 5 "       |
| Acetic Acid Glacial . . . . . | 2 drachms |
| Water . . . . .               | 8 ounces  |

\* Hydrochinone ( 5 grains) may be substituted for the Metol.

The prints should not be washed either before or after development. When the right depth of print is gained, place in the fixing bath of hypo one ounce to eight ounces water. Allow to remain for at least fifteen minutes and then wash for an hour, the same as ordinary prints. The solution becomes muddy from continued use, and should be filtered through cotton occasionally. A great variety of beautiful tones may be obtained by this method, but the paper used must be fresh.

**Checking Development.**—Some of my negatives are over-exposed in places, and in making prints on developing paper these places do not print well. I am afraid to make any attempt at reduction, as I cannot replace the negatives. The only time I have for printing is in the evening, therefore I must use Velox paper. Can you suggest a local reducer for the prints?

H. W. JONES.

The "short-stop" recommended by John Carbutt is very handy for checking development in the prints, and is one that is easily handled :

| Apothecaries.  |                         | Metric.      |
|----------------|-------------------------|--------------|
| 32 oz. . . . . | Water . . . . .         | 960 c. c. m. |
| 1 oz. . . . .  | Powdered Alum . . . . . | 30 grammes   |
| 1 oz. . . . .  | Table Salt . . . . .    | 30 grammes   |

Mr. Carbutt's instruction for local use is here appended :

"It frequently happens that landscape negatives have delicate detail in the shadows. To preserve them in the print, as soon as the image is out far enough in the shadows, remove from developer, rub over the parts with a finger dipped in the *short-stop*, or with a tuft of cotton wet with same. This will arrest development in those parts, while allowing the rest to proceed."

**Edinol-Hydrochinone.**—Please give formula of an Edinol-Hydrochinone combination of these developers. T. E. WILSON.

The following formula is for a concentrated developer :

| Apothecaries.   |                                       | Metric.   |
|-----------------|---------------------------------------|-----------|
| 5 oz. . . . .   | Water . . . . .                       | 150 grms. |
| 77 grs. . . . . | Acetone Sulphite (Bayer) . . . . .    | 5 "       |
| 309 " . . . . . | Sodium Sulphite (crys.) . . . . .     | 20 "      |
| 31 " . . . . .  | Edinol . . . . .                      | 2 "       |
| 16 " . . . . .  | Hydroquinone . . . . .                | 1 grm.    |
| 8 " . . . . .   | Potassium Bromide . . . . .           | 0.5 "     |
| 463 " . . . . . | Potassium Carbonate (crys.) . . . . . | 30 grms.  |

For use, take one ounce stock solution and from three to ten ounces water.

¶ We are all aware how strikingly a single figure, if well painted, with the simplest kind of a background, will stand out from the other pictures in a gallery of paintings; the most elaborated work seems weak and ineffectual beside it. And why is this? One word gives the key—"simplicity." If distracting elements are introduced, making lights and shades of equal value, the lights and darks must not compete with each other for the mastery. There ought always to be in a good picture a point of highest light and a spot of dark, with intermediate gradations. The whole effect of light and shade in a picture—that is, the standing out of one part from another—is dependent upon the proper perception of relation of one tone with another. If all objects were black or white this sense of judgment of tone would be comparatively easy of cultivation, but the variety of shades of color in objects, and the effects produced by reflection, demand a close and accurate study of things in relation to one another in order to appreciate harmony of light and shade. Not all of Nature's accidental combinations are equally beautiful. Some delight us more than others, but Nature never offends our sense of the beautiful by the discords we see in some of the pictures of the advanced school of photographic art. Really no object can stand isolated. We have our impressions of things modified by surroundings, and it will be seen that haphazard association may affect us unpleasantly if no due regard is had to modification by juxtaposition. It is for this very reason that we cannot understand some of the attempts of photographers to give us an impressionist picture of a landscape or *genre* in one single, monotonous, funereal tone. Without the presentation of values secured by relation of light and shade and color it seems ridiculous to tell us their work is impressionistic—simply it cannot be.



## Seen and Heard

BY THE "AMATEUR"

### ***Making Blue Prints.***

It seems strange, but it is nevertheless a fact, that not one person out of ten succeeds in making a good blue print at the first few trials. The reasons are various. There is so little demand for this paper at the present that the dealers' stock may be stale. Again, in preparing one's own paper, the ferricyanide used may contain traces of the ferrocyanide salt. When this is the case, the prints will show marked signs of reversal in this—that the parts under the thinner portions of the negative appear whiter than those beneath portions, which cut off the light entirely. In this case, as well as in using paper that prints a blue color instead of the greenish-slate, it is best to carry printing well beyond this reversal point, allowing the lighter portions to become again blue. In placing the print in water, the reversed image will first make its appearance, followed by a gradual change to the positive form as the washing is continued. This washing may be necessarily extended for several hours in cases of this kind.

### ***Printing the Full Size of the Plate.***

Some of my amateur friends, who persist in printing the full size of their negatives, should obtain a copy of the January issue of *The Strand Magazine* and study some reproductions therein. They are illustrations to an article entitled "The Panels in Sir Lawrence Alma-Tadema's Hall," some thirty-five or forty of them, all works of art, and ranging in subjects from figure studies to marines. The striking feature about them is that they are about five and one-half times as long as they are wide. A few are not quite so pronounced a panel shape, but some of them are even more elongated. In any case, they show plainly what can be done with such an uncommon form in a picture space—uncommon at least in the work of the ordinary amateur. I doubt if the most rabid apostle of the shears amongst our critics would advise the trimming of the least from either top or bottom of more than one or two in the lot, supposing that they were only photographs. On the other hand, it is difficult to see how anyone of them could be im-

proved by the extending of the boundary at the side so as to include more in the composition. These reproductions are well worth study. Not only are they good lessons in spacing, but as an argument against the slavish persistence of most amateurs in refusing to trim away any part of the valued possibilities contained within the outline of their plate. Another thing; did you ever notice how much more the average recipient of our productions values a panel-shaped print than one more nearly approaching a square? There are so many places amongst the pictures already upon the walls that can be filled with a long narrow panel, while the regulation shape demands a place all its own. Not only this, but in occupying the more commanding position, the regulation shape at once challenges attention that is too often to its disadvantage. Look over your stock of negatives and see if you cannot select certain portions that will lend themselves to this panel form of treatment. One of my own favorite productions is a picture seven and one-half inches long by less than two inches in width, printed from an eight by ten negative.

### ***Blocking Out Skies.***

Formerly it was the custom among the old professionals to block out all skies unless the skies were dense enough to come out white paper in the finished print; any other kind was thought to be evidence of poor workmanship. We have gotten over all that now, but at the same time we do more or less of the same kind of work on our negatives. The sky portion may be defective beyond repair, or even being free from blemish, we may desire to introduce clouds from another negative. Shading the sky while printing is sometimes easily accomplished, but at other times it is more difficult, owing to a more or less complicated outline of the sky line. The general practice, and one so often recommended, of blocking out completely with opaque or asphaltum varnish right down to the landscape is what I wish to protest against. Done in this way, the satisfactory introduction of the clouds from another negative becomes wellnigh impossible. The outline of the landscape is offensively sharp, and, unless great care is taken, some of the glaring white in close juxtaposition to the outline is sure to remain untinted, and the result is displeasing. Blocking out of a defective or too transparent sky is best done by the

use of retouching medium and a pencil. A retouching desk and a reading-glass are a great help in the work. The shading off into the sky should be gradual and soft. Only about one-eighth of an inch all around the sky line requires the use of the lead; the remainder can be blocked out with a piece of opaque paper. Where the sky falls low into the composition, the gradation from the tinted sky of the negative to the opacity of the paper mask should be more gradual and the space employed be increased to one-fourth inch or more. Once the work is done, one has only the cloud negative to vignette off in printing, and this latter is enough to exercise one's patience if good results are demanded. Not only that, but the work of shading the lower portion of the cloud negative becomes much simpler, while the resultant print is much more pleasing in the soft and truthful blending of the distance into the not too sharply defined clouds near the horizon.

### *One's Best Field Near Home.*

The amateur in the lowlands seeks the hills and mountains when his vacation comes. The inland dweller visits the sea. The resident of the North must hie away to Florida with his camera in order to give his artistic and acute perception of the beautiful in nature full sway. The results are disappointing. The reason is not far to seek. To the one who has never seen the sea nor heard its roar, any suggestion of wave or breaker, sands or beach, is satisfying. To the man who has become familiar with old Ocean's varying moods through long acquaintance, much more specific treatment is necessary. He demands that a particular aspect be portrayed and so presented that his own critical eye may not too easily discern a flaw. The person who has always had his vision hemmed in by hills finds charm in the most ordinary aspect of the low and level stretch of landscape that is so new to him. He little dreams of the language that the morning mist, the palpitating heat of noonday and the quiet calm of evening use to tell their story to the more observant and older acquaintance. Portray the homely scenes about you. Help them to tell their story to an increased audience by means of your camera. You are the better fitted for the work. The best interpreter is the one who is "to the manner born." The varying inflections, as it were, are entirely too subtle

for the stranger, be he ever so appreciative. Not only are your own capabilities greater, but the opportunities more varied. See that they are taken advantage of to the full, leaving other fields for those to whom their varying aspects are more familiar.

### *Light and Temperature.*

While there are things which every photographer knows, nevertheless, he needs to be reminded of them from time to time. First, he knows that from midsummer to midwinter the light is gradually becoming weaker, consequently he must gradually increase the time of his exposures, but in spite of this his negatives will, at times, indicate under-exposure, and he wonders why it is. He writes to the manufacturer "The plate must be slow;" that his plates are not as rapid as they used to be. He gets a reply that he must remember that the light has not only weakened as the season advanced, but that, due to the fact that the atmosphere being misty and smoky, the light is of a *yellowish* cast and consequently very weak in actinic force. This character of light will vary from day to day depending upon whether there is any wind or not, and if there is, which way it is blowing. If your gallery is west of the city and the wind is from the east, the light will be exceedingly slow. These conditions the photographer cannot control, therefore he has to face them. But there is a condition which he can control, and this brings us to our second point—temperature of the developing room. Most failures during the winter months are due to too low temperature of development. No matter what the conditions are outside, the dark-room should be kept uniform temperature; never should it be allowed to go below seventy-five degrees. We want to emphasize this point, knowing the importance of it and that most annoyances come from the neglect of this important requisite—*uniform temperature of the developing room*. Please remember that under-exposed negatives never make good prints.

A small oil stove, so arranged that the light cannot do any damage, is preferable to a gas stove. We positively object to the use of gas in a dark-room. It requires but the slightest escape of gas to fog every plate in the room; therefore, never allow a gas pipe to enter your dark-room.—M. A. SEEDS, in *Aristo Eagle*.



## Things New Photographic

¶ The color of lantern-slides has often been a subject for discussion. Some insist that those of a warm, possibly reddish, tone are the most acceptable. In that case chloride of silver should be placed foremost, as with it all gradations of tone from black to red can be obtained. It is doubtful if the photographic value of two pictures, one of which is blue and the other black, and both having the lights pure glass, will remain equal by transmitted light. Chloride of silver emulsion has extraordinary advantages regarding clearness and transparency. The relative virtues of chloride to bromide emulsion are similar to those of albumen to collodion. Chloride gives a perfect range of tones from black to pure red or from black to pure green. It is our intention to take up this subject of chloride of silver in a forthcoming number of THE CAMERA.

¶ The makers of the well-known Cooke lenses, Taylor, Taylor & Hobson, Ltd., St. James Building, Broadway and Twenty-sixth Street, New York, have just published, for gratuitous distribution, an interesting booklet entitled "The Principles of a Len's Action." The amount of practical information in its pages is invaluable to the photographer, and we quote the following paragraph from Mr. Taylor's letter to us, which clearly demonstrates its purpose:

"Our idea in publishing this work is, if possible, to simplify some of the difficulties relating to photographic lenses which are so frequently misunderstood and which often prevent the right use of the best anastigmats."

¶ To prevent prints from clinging together during washing, on each side of a cork cut a deep groove lengthwise. Then cut the corks across into three or four pieces, place the pieces in their original position, and stretch round the cork a small india-rubber band, so that it fits in the deep grooves. The prints can then be inserted by slightly opening the cross cuts. They float about in the water separate and uninjured, and can easily be removed.—*Photography.*

¶ The booklets upon developers of the well-known Actien-Gesellschaft für Anilin-Fabrikation, Berlin, Germany, having met with such great demand in all photographic circles in the United States, where these booklets had a circulation of 100,000 copies, the firm has been induced to issue a new edition, of which we have a copy in hand. The tastefully-bound booklet bears the title, "Agfa Handbook of the Agfa Developers and Specialties of the Actien-Gesellschaft für Anilin-Fabrikation," and contains forty-eight pages of instructive matter on the excellent Agfa-Developers—Rodinal, Eikonogen, Amidol, Imogen, as well as on Agfa-Intensifier and Agfa-Reducer. An abundance of well-proven formulæ and hints in connection with opinions of prominent photographers, etc., make this handbook very valuable for consumers of Agfa manufactures and for those who intend to become such. We strongly advise all interested to procure a free copy from their dealer.

¶ In copying it is well to give the plate full exposure so as to secure proper density in the negative, but this does not license over-exposure. Always choose a good light. Fortify the developer with an extra dose of potassium bromide. Watch attentively the appearance of the image. If there be any indication of overclouding, transfer the plate directly without washing to a bath of citrate of soda (fifteen grains to an ounce of water). Allow it to remain in this bath for half a minute; take it out, and, without washing, return it to the developer and proceed with the operation. If after fixing there are any indications of clogging in the shadows, place it in the following:

|                               |           |
|-------------------------------|-----------|
| Sulphuric Acid . . . . .      | 20 drops  |
| Perchloride of Iron . . . . . | 10 grains |
| Water . . . . .               | 2 ounces  |

¶ A platinum printer complained to us of the bad-keeping qualities of a well-known platinum paper, exhibiting as a proof a number of pictures in which the high lights were much overclouded. He declared that he was not able to get good results because the paper showed its deterioration while

printing. On closely inquiring about his methods, we found that he was in the habit of loading his frames in a room where they were exposed for a brief time to white light. We suggested that he go behind a curtain while charging, and our advice cleared up the difficulty. Amateurs are apt to get careless in the handling of platinum, forgetting that it is much more sensitive than P. O. P., or they dwell too long on examining a print during the process of printing. The light has a chance during repeated scrutinies of getting in its depressing effect on the high lights. Don't condemn your platinum paper until you are sure you are not to blame yourself.

¶ "The A, B, C of Photo-Micrography." By W. H. Walmsley. Tennant & Ward, 287 Fourth Avenue, New York.

This excellent primer on photo-micrography is a book which has long been desired by the novice, who is generally distracted with the technicalities and scientific treatment of the subject. Mr. Walmsley has cleared the way for a thorough comprehension of the subject so that success is more assured at the outset, and the beginner feels confidence with every step, simply because the little things of importance in manipulation are clearly explained. It is undoubtedly an aid to the novice, and also a guide to those who are already somewhat advanced in the field.

¶ A most acceptable booklet entitled "Development Simplified" has just been issued by the Standard Dry Plate Company, Lewiston, Maine, and 3 W. 22d St., New York. The author, Mr. M. B. Punnett, an authority on dry plate making, gives practical information that is invaluable to all. The booklet also contains many useful formulæ, etc. A free copy may be obtained by addressing the Publication Department at either of the above addresses.

¶ A novel method of advertising has been employed by the Mayne C. P. Parker Company, 301 Bourse Building, Philadelphia, which is fully explained in our advertising pages. The Gold Wolf Mining Company, for which they are agents, has been developed, and they propose to send five shares of stock free of charge to every tenth person answering their advertisement. Address all replies to Department G, and please mention THE CAMERA.

¶ It is not generally known that a plate will be washed free from hypo in one-fourth the time if placed film-side down in the washing apparatus. We have some negatives now, over fifteen years of age, which were washed in this way not more than ten minutes in running water; they are still perfectly bright and show no signs of action of hypo. Next to the inverted position for a plate comes the vertical position; twenty minutes suffices for a plate so placed. The worst plan, and the one generally practiced, is to lay the plate flat, film-side up, in a dish and let the water from the spigot run on it. If you wash this latter way, give at least one hour's washing or more.

¶ We came across the following, by Mr. B. L. Dabbs, which we think well worth considering: "Just now public favor is largely on the side of the picture-portrait, with its funereal contrasts of black and white, its dull effects and general gloom of tone and finish. Will it last, or will there be a reaction? To me the human family is the same as it always has been, and when one departs from certain rules the novelty may attract for a time, but truth and right will prevail eventually. My experience tells me that when people want a portrait of their relative and closest friend, they want a realistic and characteristic likeness. People admire fancy poses and photographs that have sentimentalism in their make-up, but photographs they must be of other people, but of their nearest and dearest they want a likeness. If that is so strong that they do not think of it as a picture but only of the personality of the subject, it will always be a success. It seems to me that many photographers are not studying the character and individuality of their patrons, but are making artistic pictures to please themselves or imitating and copying pictures of painters. My observation of the portraits by the great artists in portraiture, those that get from three to five thousand dollars for a single bust portrait, is that their poses are usually simple and the details perfect. If they are painting silk or velvet, you can see silk or velvet. The misty, indistinct draperies so prevalent in latter-day pictorial portraiture do not appear in these pictures. To my mind this is as it should be. Let us photographers not be too ambitious. Truth is found oftentimes midway between extremes."



THE FOLLOWING UNSOLICITED  
TESTIMONIAL SPEAKS FOR ITSELF

## Cramer's Isochromatic Plates

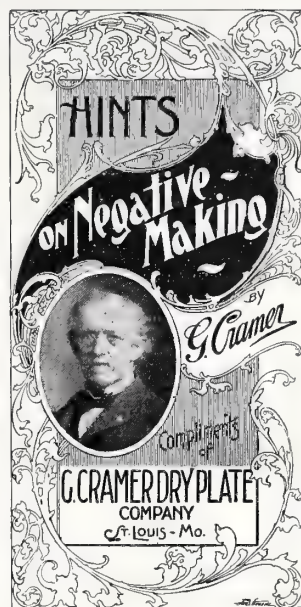
are a boon to every photographer who must photograph sitters with auburn hair. The beauty of the results is surprising. The rich detail and variety of light and shade produced with these plates contrast admirably with the results, lusterless and lacking in detail, obtained on other plates.

**The Instantaneous Isochromatic** are sufficient-ly rapid for studio work, and those who try them on different subjects will be so delighted that they will order a gross, so as to be sure of having them on hand when wanted.

**The Medium Brand** answers the same purpose as the Instantaneous, and is often used in its place, where the greatest rapidity is not essential.

**The Slow Isochromatic** is the plate "par excellence" for copying paintings, photographing flowers and landscape photography where the subject to be taken is not in motion.

All these Plates are Manufactured by the



**G. CRAMER DRY PLATE CO., St. Louis, Mo.**

OFFICES IN

NEW YORK  
32 East 10th Street

CHICAGO  
Room 211 Masonic Temple

SAN FRANCISCO  
Room 38, 819 Market Street

# IT COSTS NOTHING

BUT A POSTAL-CARD

We have just published a clear and concise article on "**The Principles of a Lens' Action, with Other Helps to Photographers,**" knowing that one cannot use a photographic lens to best effect without a knowledge of its action in forming images. Our booklet gives this information without involving a serious study in optics. Ask for Booklet No. 8 C.

An illustrated catalogue of the Cooke lenses will be sent if requested.

**TAYLOR, TAYLOR & HOBSON, LTD**

MANUFACTURERS OF

**COOKE LENSES**

ST. JAMES BUILDING  
NEW YORK

In writing advertisers, kindly mention "The Camera."

## SALE AND EXCHANGE

Advertisements under this heading inserted at the rate of two cents per word, cash with order. Advertisements of twelve words or less, twenty-five cents. To secure position, they must be handed in by the twentieth of the month.

**FOR SALE**—Al Vista, 4 x 12, cheap. Box 233, Palmer, Mass.

**WANTED**—A 5 x 7 Camera with all modern attachments. D. C. Montgomery, 1516 Overington St., Frankford, Phila.

**WANTED**—A Pair of Nine-inch Condensing Lenses (free from defects), mounted or unmounted. J. U. Blose, 401 Howard Ave., Altoona, Pa.

**WANTED**—Lantern Slides of portraits, or any sort of pictures, representing the dress of all periods, especially of Colonial times. M. Holden, Lakeview and Belmont Avenues, Seattle, Wash.

**FOR SALE**—4 x 5 Pony Premo, almost new, 5 double plate-holders. "Ideal" Tripod Camera, 5 x 7, Thornton-Pickard shutter, no lens, 6 double plate-holders. Offer wanted. Wide-angle Darlot Lens, price, \$8. W. H. E. Reinecke, 916 F St., N. W., Washington, D. C.

**FOR SALE**—New 6½ Long Focus, Reversible Back, Graphic Camera, fitted with Zeiss Convertible Lenses, Series VIIA. No. 11, Iris Diaphragm Shutter, Fine Ash Tripod, Extra Plate-holder; cost \$167; will sell for \$125. A. M. Breiek, 147 Stevens Ave., Mount Vernon, N. Y.

The success achieved, and the many compliments paid us upon the beautiful effects of our half-tones as well as our typography in the January number of *THE CAMERA*, induces us to use the same method employed in this issue. The results of our work has been accomplished with a new printing ink called "Phototype, No. 80," made by Chas. Eneu Johnson & Company, 513 S. Tenth St., Philadelphia. In fact, all the inks used on *THE CAMERA* are from this well-known concern. As we mentioned in January, *THE CAMERA* was the pioneer magazine to use this "Phototype, No. 80," ink; and, as we have our own printing plant, the results were watched with unusual care. A printer can readily appreciate the qualities of this product when we state that the results were achieved by one impression and one rolling only on the Babcock "Optimus" presses without using slip-sheets; in fact, the entire edition, making a pile of paper six feet high, was placed on one pile without laying out on drying-racks. It was treated exactly like an ordinary good black ink rather than an art color.

From the Reinschild Chemical Company, 71 Barclay Street, New York, we have received samples of their new "Tonefix" papers. For the tourist and those not liking the use of the many toning baths they will prove very useful. The tone secured by the use of these sheets is a very warm sepia, and as far as we have tested the prints yielded are as fine as any toned by other methods. The paper, of a soft texture, is immersed in water and the ordinary prints toned in the solution made from these sheets. A postal-card request will bring a sample sheet.

An excellent little book of instruction in photography is the "Practical Pocket-Book of Photography," written by Dr. Vogel, of world-wide fame, of which a translation by E. C. Conrad, F. C. S., is now published by The MacMillan Company, 66 Fifth Avenue, New York. Whilst its purpose hardly admits of the introduction of any very new features, the whole ground of a "short guide to the practice of all the usual photographic processes" is well covered, the matter being treated in plain language, and the text fully illustrated; its compact size will admit of the student's easily carrying it in his pocket, and studying his subject from time to time in spare moments. Price, cloth, \$1.

**All the qualities  
you want in a  
plate—not  
merely  
some of  
them.**

**ORTHONON**

**A  
Double-  
coated,  
orthochro-  
matic,  
non-halation  
plate.**

**STANDARD DRY PLATE  
COMPANY,  
LEWISTON, ME.  
New York. Chicago.**

*Send Postal for "Development Simplified."*

In writing advertisers, kindly mention "The Camera."



# Eastman Kodak Company

ROCHESTER, N. Y.

## THE PRIZE WINNERS

..in the..

## Kodak Progress Competition

We give herewith the report of the judges in the Kodak Progress Competition. Those who fail to find their names among the winners have no reason to feel discouraged, for the average quality of the work was high and the number of entries enormous. The total number of entries was 3,293, and the total number of prints 21,638, by far the greatest contest in the number of prints and in the number of individual entries that has ever been held in this country, where the contestants were restricted to the use of the goods of a certain manufacturer. The successful competitors are to be congratulated, not only upon the prizes they will receive, but also upon doing work which met the approval of such competent judges as Messrs. Eickemeyer, Berg and Troth. It is gratifying to us to notice that sixty-three per cent. of the prize-winners are subscribers to THE CAMERA.

NEW YORK CITY, Nov. 22, 1902.

EASTMAN KODAK CO., Rochester, N. Y.

**Gentlemen:**—We hand you herewith a list of the prize-winners as per the awards made by us in the Kodak Progress Competition. We wish to congratulate not only the prize-winners upon their success, but wish to congratulate you upon the quantity and quality of the work submitted. Amateur standards are certainly improving, especially in technical quality, and it is our belief that such contests are of material assistance in raising the standard of amateur work. The soft gradations and delicate tone values exhibited in many of the prints, and especially evident in the enlargements, certainly demonstrate the wide possibilities of the Kodak and Kodak films as a means of artistic expression.

Yours truly,

RUDOLF EICKEMEYER, JR.

CHARLES I. BERG.

HENRY TROTH.

### CLASS A

*Contact Prints from Kodak negatives. Any size above 3½ x 3½. Pictures to be made entirely by contestant.*

- 1 Eduard J. Steichen, New York, Gold. . . \$150 00
- 2 Miss Nellie Coutant, Crawfordsville, Ind., Gold. . . 100 00
- 3 Jno. Dolman, Philadelphia, Pa., Gold. . . 60 00
- 4 Myra A. Wiggins, Salem, Oregon, " . . 50 00
- 5 S. Stockton Hornor, Concordville, Pa., Gold. . . 40 00
- 6 Wm. E. Motteram, Philadelphia, Pa., Gold. . . 35 00

- 7 Hamilton Revelle, New York, No. 5 Cartridge Kodak. . . \$35 00
- 8 H. B. Robinson, Palo Alto, Cal., No. 4 Cartridge Kodak. . . 25 00
- 9 Col. Horace M. Seaman, Milwaukee, Wis., No. 3 Cartridge Kodak. . . 20 00
- 10 Sumner W. Matteson, Denver, Colo., No. 4 Panoram Kodak. . . 20 00
- 11 Mr. W. R. Webster, Pine Grove, Cal., No. 3 Folding Pocket Kodak. . . 17 50
- 12 Mrs. Nancy Ford Cones, Covington, Ky., No. 2 Folding Pocket Kodak. . . 15 00
- 13 Mrs. Helen P. Gatch, Salem, Oregon, No. 2 Stereo Kodak. . . 15 00
- 14 Thos. A. Morgan, Denver, Colo., No. 1A Folding Pocket Kodak. . . 12 00
- 15 Wm. O. Meyer, Ardsley-on-Hudson, N. Y., No. 4 Bulls-Eye Kodak. . . 12 00
- 16 Dr. Arthur H. Coe, Spokane, Wash., No. 1 Folding Pocket Kodak. . . 10 00
- 17 Thos. Cadigan, New York, No. 1 Panoram Kodak. . . 10 00
- 18 Ethel Fernald, Melrose, Mass., No. 2 Bulls-Eye Kodak. . . 8 00
- 19 Miss Grace Graham, Oakland, Cal., No. 2 Bulls-Eye Kodak. . . 8 00
- 20 Devereux Elmes, New York, No. 2 Bulls-Eye Kodak. . . 8 00
- 21 Pearl M. Sarver, Huntington, W. Va., No. 2 Bulls-Eye Kodak. . . 8 00
- 22 W. Walter Dinwiddie, Washington, D. C., No. 2 Flexo Kodak. . . 5 00
- 23 Wm. E. Blossfeld, Brooklyn, N. Y., No. 2 Flexo Kodak. . . 5 00
- 24 Fred. E. Starkey, Flacolula, Oaxaca, Mex., No. 2 Flexo Kodak. . . 5 00
- 25 Louis A. Dyar, St. Paul, Minn., No. 2 Flexo Kodak. . . 5 00

### CLASS B

*Contact Prints from Kodak negatives. Any size above 3½ x 3½. Exposed by the contestant, and finished by a professional photographer.*

- 1 F. W. Sisson, Flagstaff, Ariz., Gold. . . \$150 00
- 2 Mrs. Nancy Ford Cones, Covington, Ky., Gold. . . 100 00
- 3 Sumner W. Matteson, Denver, Colo., Gold. . . 60 00
- 4 Harry Greensmith, Rochester, N. Y., Gold. . . 50 00
- 5 S. Stockton Hornor, Concordville, Pa., Gold. . . 40 00
- 6 Edgar J. Goodspeed, Chicago Ill., Gold. . . 35 00
- 7 Sidney D. Gamble, Cincinnati, O., No. 5 Cartridge Kodak. . . 35 00
- 8 Morton C. Mott-Smith, Winchester, Mass., No. 4 Cartridge Kodak. . . 25 00
- 9 Lorita Hollander, Boston, Mass., No. 3 Cartridge Kodak. . . 20 00
- 10 Miss Emma J. Farnsworth, Albany, N. Y., No. 4 Panoram Kodak. . . 20 00
- 11 Margaret Enders, Chicago, Ill., No. 3 Folding Pocket Kodak. . . 17 50
- 12 Jeannie Evans, Wellesley, Mass., No. 2 Folding Pocket Kodak. . . 15 00
- 13 Geo. Wm. Beatty, Columbus, Ohio, No. 2 Stereo Kodak. . . 15 00
- 14 Mrs. Phyllis Homan Shupe, Greenport, L. I., N. Y., No. 1A Folding Pocket Kodak. . . 12 00
- 15 Miss Minnie G. Harris, New London, Ct., No. 4 Bulls Eye Kodak. . . 12 00
- 16 Grace Mounts, Morrow, Ohio, No. 1 Folding Pocket Kodak. . . 10 00
- 17 Loomis Burrell, Little Falls, N. Y., No. 1 Panoram Kodak. . . 10 00
- 18 Wm. Leighton, Chicago, Ill., No. 2 Bulls-Eye Kodak. . . 8 00

# Eastman Kodak Company

ROCHESTER, N. Y.



- 19 H. G. Wirts, Detroit, Mich., No. 2 Bulls-Eye Kodak, . . . \$8 00
- 20 Jas. T. Dickinson, East Orange, N. J., No. 2 Bulls-Eye Kodak, . . . 8 00
- 21 Miss A. L. Pierce, Boston, Mass., No. 2 Bulls-Eye Kodak, . . . 8 00
- 22 Harriot N. Kellogg, Salamanca, N. Y., No. 2 Flexo Kodak, . . . 5 00
- 23 H. M. Stonemetz, Boston, Mass., No. 2 Flexo Kodak, . . . 5 00
- 24 Myra H. Harper, New York City, No. 2 Flexo Kodak, . . . 5 00
- 25 Mrs. C. Geo. Bull, Alameda, Cal., No. 2 Flexo Kodak, . . . 5 00

## CLASS C

Contact Prints from Kodak negatives up to and including  $3\frac{1}{2} \times 3\frac{1}{2}$ . Pictures to be made entirely by the contestant.

- 1 E. Reichert, New York City, Gold, . \$100 00
- 2 Oscar Maurer, San Francisco, Cal., " . 60 00
- 3 Myra A. Wiggins, Salem, Oregon, " . 40 00
- 4 Chas. M. Carter, Denver, Colo., " . 35 00
- 5 Herbert E. Snow, Brockton, Mass., No. 5 Cartridge Kodak, . . . 35 00
- 6 Miss E. Hornor, Media, Pa., No. 4 Cartridge Kodak, . . . 25 00
- 7 Frank Alvord Perret, Brooklyn, N. Y., No. 3 Cartridge Kodak, . . . 20 00
- 8 Mrs. Helen W. Cooke, Providence, R. I., No. 4 Panoram Kodak, . . . 20 00
- 9 Dr. Chas. H. Jaeger, New York City, No. 3 Folding Pocket Kodak, . . . 17 50
- 10 Mrs. B. F. Fernald, Melrose, Mass., No. 2 Folding Pocket Kodak, . . . 15 00
- 11 C. B. Morgan, Plainfield, N. J., No. 2 Stereo Kodak, . . . 15 00
- 12 W. W. Ayres, Washington, D. C., No. 1A Folding Pocket Kodak, . . . 12 00
- 13 Clarence G. Brooks, Malta, Ohio, No. 4 Bulls-Eye Kodak, . . . 12 00
- 14 Miss Nellie Coutant, Crawfordsville, Ind., No. 1 Pocket Folding Kodak, . . . 10 00
- 15 Albert R. Benedict, Montclair, N. J., No. 1 Panoram Kodak, . . . 10 00
- 16 Harry G. Whittredge, Boston, Mass., No. 2 Bulls-Eye Kodak, . . . 8 00
- 17 L. M. Clark, Portland, Me., No. 2 Bulls-Eye Kodak, . . . 8 00
- 18 H. B. Conyers, Urbana, Ohio, No. 2 Bulls-Eye Kodak, . . . 8 00
- 19 Thos. A. Morgan, Denver, Colo., No. 2 Bulls-Eye Kodak, . . . 8 00
- 20 Miss M. C. Wilms, Jersey City, N. J., No. 2 Flexo Kodak, . . . 5 00
- 21 Mrs. E. C. Smith, New York City, No. 2 Flexo Kodak, . . . 5 00
- 22 Dr. H. A. Rothrock, West Chester, Pa., No. 2 Flexo Kodak, . . . 5 00
- 23 E. R. Rollins, Elizabeth, N. J., No. 2 Flexo Kodak, . . . 5 00
- 24 Clinton M. Snow, Brockton, Mass., No. 2 Flexo Kodak, . . . 5 00
- 25 H. C. Parsons, Iowa City, Ia., No. 2 Flexo Kodak, . . . 5 00

## CLASS D

Contact Prints from Kodak negatives up to and including  $3\frac{1}{2} \times 3\frac{1}{2}$ . Exposed by the contestant, and finished by a professional photographer.

- 1 Miss Kate Benley Crane, Washington, D. C., Gold, . \$100 00
- 2 C. F. Saunders, Philadelphia, Pa., Gold, . 60 00
- 3 Idella M. Adams, San Francisco, Cal., Gold, . 40 00
- 4 W. J. Watson, Toronto, Canada, Gold, . 35 00
- 5 Elsie Fay Smith, Northampton, N. Y., No. 5 Cartridge Kodak, . . . 35 00
- 6 Frank Alvord Perret, Brooklyn, N. Y., No. 4 Cartridge Kodak, . . . 25 00
- 7 Wm. C. Lee, New York City, No. 3 Cartridge Kodak, . . . 20 00
- 8 Josephine G. Cochrane, Morristown, N. J., No. 4 Panoram Kodak, . . . 20 00

- 9 Miss A. M. Boyd, Pasadena, Cal., No. 3 Folding Pocket Kodak, . . . \$17 50
- 10 Miss A. Jennie Wilds, New York City, No. 2 Folding Pocket Kodak, . . . 15 00
- 11 Miss Anna Louise Henken, Brooklyn, N. Y., No. 2 Stereo Kodak, . . . 15 00
- 12 Mrs. A. B. Crafts, Westerly, R. I., No. 1A Folding Pocket Kodak, . . . 12 00
- 13 N. V. Hibbard, Rochester, N. Y., No. 4 Bulls-Eye Kodak, . . . 12 00
- 14 Elizabeth W. Nott, Hammond, La., No. 1 Folding Pocket Kodak, . . . 10 00
- 15 Mrs. B. F. Fernald, Melrose, Mass., No. 1 Panoram Kodak, . . . 10 00
- 16 W. A. Grant, Kingston, Canada, No. 2 Bulls-Eye Kodak, . . . 8 00
- 17 Minerva L. Skeels, Sacramento, Cal., No. 2 Bulls-Eye Kodak, . . . 8 00
- 18 Elizabeth W. Fisher, Philadelphia, Pa., No. 2 Bulls-Eye Kodak, . . . 8 00
- 19 Mrs. Frederick H. Gibbens, Montclair, N. J., No. 2 Bulls-Eye Kodak, . . . 8 00
- 20 Jno V. Toomer, Charleston, S. C., No. 2 Flexo Kodak, . . . 5 00
- 21 Mrs. H. R. Fitch, San Diego, Cal., No. 2 Flexo Kodak, . . . 5 00
- 22 Miss M. W. Buehler, Harrisburg, Pa., No. 2 Flexo Kodak, . . . 5 00
- 23 Capt. Geo. F. Hamilton, West Point, N. Y., No. 2 Flexo Kodak, . . . 5 00
- 24 Miss Mary S. Lukens, Conshohocken, Pa., No. 2 Flexo Kodak, . . . 5 00
- 25 J. P. Spindle, Washington, D. C., No. 2 Flexo Kodak, . . . 5 00

## CLASS E

Enlargements  $8 \times 10$  or larger, from either Kodak or Brownie negatives. No restrictions as to whether developing or enlarging is done by contestant or by a professional.

- 1 S. Stockton Hornor, Concordville, Pa., Gold, . \$150 00
- 2 Myra A. Wiggins, Salem, Oregon, Gold, . 100 00
- 3 E. B. Convers, Englewood, N. J., " . 60 00
- 4 Eduard J. Steichen, New York City, " . 50 00
- 5 Oscar Maurer, San Francisco, Cal., " . 40 00
- 6 Franklin H. Hutchins, Boston, Mass., Gold, . 35 00
- 7 Miss C. Pendleton, Laurel, Md., No. 5 Cartridge Kodak, . . . 35 00
- 8 Thos. A. Morgan, Denver, Colo., No. 4 Cartridge Kodak, . . . 25 00
- 9 Alexander C. Proudfit, New York City, No. 3 Cartridge Kodak, . . . 20 00
- 10 H. W. Hunt, Chicago, Ill., No. 4 Panoram Kodak, . . . 20 00
- 11 Edwin C. Harrington, Worcester, Mass., No. 3 Folding Pocket Kodak, . . . 17 50
- 12 Henry A. Carly, Brooklyn, N. Y., No. 2 Folding Pocket Kodak, . . . 15 00
- 13 Mrs. Anna W. Brigman, Oakland, Cal., No. 2 Stereo Kodak, . . . 15 00
- 14 Miss Eugenia Hornor, Media, Pa., No. 1A Folding Pocket Kodak, . . . 12 00
- 15 Robert H. Lindsay, Garvanza, Cal., No. 4 Bulls-Eye Kodak, . . . 12 00
- 16 Dr. C. Geo. Bull, Alameda, Cal., No. 1 Folding Pocket Kodak, . . . 10 00
- 17 Wm. C. Motteram, Philadelphia, Pa., No. 1 Panoram Kodak, . . . 10 00
- 18 Miss Kate M. Williams, Pasadena, Cal., No. 2 Bulls-Eye Kodak, . . . 8 00
- 19 F. W. Sisson, Flagstaff, Ariz., No. 2 Bulls-Eye Kodak, . . . 8 00
- 20 Miss Louise B. Cluett, Troy, N. Y., No. 2 Bulls-Eye Kodak, . . . 8 00
- 21 Mrs. Helen P. Gatch, Salem, Oregon, No. 2 Bulls-Eye Kodak, . . . 8 00
- 22 Mrs. C. Geo. Bull, Alameda, Cal., No. 2 Flexo Kodak, . . . 5 00
- 23 Carl Osthaus, Bloomington, Ind., No. 2 Flexo Kodak, . . . 5 00
- 24 Dr. Ernest Sisson, Oakland, Cal., No. 2 Flexo Kodak, . . . 5 00
- 25 Mrs. A. L. Reiners, Dunlap, Cal., No. 2 Flexo Kodak, . . . 5 00



# Eastman Kodak Company

ROCHESTER, N. Y.

## CLASS F

*Portraits of babies under three years of age, from any size Kodak or Brownie negatives. No restrictions as to whether developing or printing is done by contestant or by a professional.*

|    |  |          |
|----|--|----------|
| 1  | Wm. S. Ritch, Union Course, N. Y., Gold, . . . . .                               | \$100 00 |
| 2  | Myra A. Wiggins, Salem, Oregon, Gold, . . . . .                                  | 50 00    |
| 3  | Myra H. Harper, New York City, " . . . . .                                       | 40 00    |
| 4  | S. Stockton Hornor, Concordville, Pa., Gold, . . . . .                           | 35 00    |
| 5  | T. L. Edelen, Frankfort, Ky., No. 5 Cartridge Kodak, . . . . .                   | 35 00    |
| 6  | Mrs. Helen W. Cooke, Providence, R. I., No. 4 Cartridge Kodak, . . . . .         | 25 00    |
| 7  | Helen Margaret Lambert, Lowell, Mass., No. 3 Cartridge Kodak, . . . . .          | 20 00    |
| 8  | Miss T. H. Graham, Pinewood, Tenn., No. 3 Folding Pocket Kodak, . . . . .        | 17 50    |
| 9  | Miss Louise Coburn, Lowell, Mass., No. 2 Bulls-Eye Special Kodak, . . . . .      | 15 00    |
| 10 | Lyda B. Wiggins, Dayton, Ohio, No. 2 Folding Pocket Kodak, . . . . .             | 15 00    |
| 11 | J. C. Fitzgerald, Albany, N. Y., No. 2 Stereo Kodak, . . . . .                   | 15 00    |
| 12 | C. R. Tucker, New Brighton, S. I., N. Y., No. 1A Folding Pocket Kodak, . . . . . | 12 00    |
| 13 | Maurice W. Brown, M. D., Alameda, Cal., No. 1 Folding Pocket Kodak, . . . . .    | 10 00    |
| 14 | W. J. Devlin, Guatemala, C. A., No. 1 Panoram Kodak, . . . . .                   | 10 00    |
| 15 | Harry R. Cate, Haverhill, Mass., No. 2 Bulls-Eye Kodak, . . . . .                | 8 00     |
| 16 | Fred W. Woodcock, Dorchester, Mass., No. 2 Bulls-Eye Kodak, . . . . .            | 8 00     |
| 17 | Henry W. Carter, Chicago, Ill., No. 2 Bulls-Eye Kodak, . . . . .                 | 8 00     |
| 18 | F. W. Sisson, Flagstaff, Ariz., No. 2 Bulls-Eye Kodak, . . . . .                 | 8 00     |
| 19 | Alice R. Comins, Sharon, Mass., No. 2 Flexo Kodak, . . . . .                     | 5 00     |
| 20 | Dr. G. L. Laporte, New York City, No. 2 Flexo Kodak, . . . . .                   | 5 00     |
| 21 | Miss Florence P. Cheesman, New York City, No. 2 Flexo Kodak, . . . . .           | 5 00     |
| 22 | Mrs. Geo. T. Laing, W. Philadelphia, Pa., No. 2 Flexo Kodak, . . . . .           | 5 00     |
| 23 | Frank Alvord Perret, Brooklyn, N. Y., No. 2 Flexo Kodak, . . . . .               | 5 00     |
| 24 | Frederick K. Vreeland, New York City, No. 2 Flexo Kodak, . . . . .               | 5 00     |
| 25 | Elsie Fay Smith, Northampton, N. Y., No. 2 Flexo Kodak, . . . . .                | 5 00     |

## CLASS G

*Contact Prints from Brownie negatives (either size). Pictures to be made entirely by the contestant.*

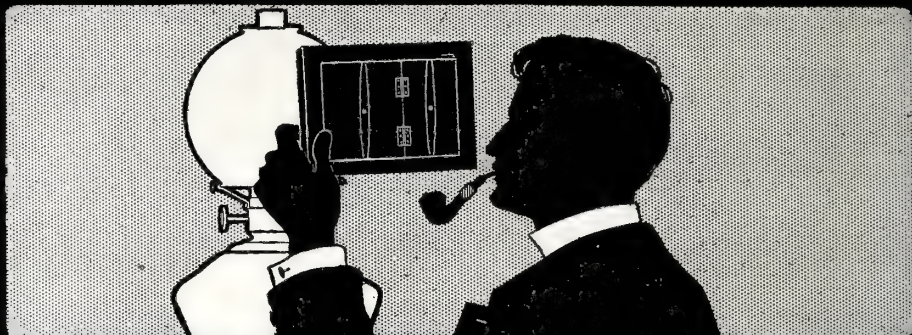
|    |   |         |
|----|---|---------|
| 1  | Miss Nellie Coutant, Crawfordsville, Ind., No. 5 Cartridge Kodak, . . . . .   | \$35 00 |
| 2  | Mrs. Anna W. Brigman, Oakland, Cal., No. 4 Cartridge Kodak, . . . . .         | 25 00   |
| 3  | Myra A. Wiggins, Salem, Oregon, No. 3 Cartridge Kodak, . . . . .              | 20 00   |
| 4  | Otto Peetz, Milwaukee, Wis., No. 4 Bulls-Eye Special Kodak, . . . . .         | 20 00   |
| 5  | Wilson A. Kauffman, Mahanoy City, Pa., No. 4 Panoram Kodak, . . . . .         | 20 00   |
| 6  | Maurice W. Brown, M. D., Alameda, Cal., No. 3 Folding Pocket Kodak, . . . . . | 17 50   |
| 7  | Miss T. A. Howard, Oakland, Cal., No. 2 Folding Pocket Kodak, . . . . .       | 15 00   |
| 8  | Geo. Adamson, Walkerton, Canada, No. 1A Folding Pocket Kodak, . . . . .       | 12 00   |
| 9  | L. S. Place, New York City, No. 4 Bulls-Eye Kodak, . . . . .                  | 12 00   |
| 10 | Miss Jessie Willard, Oakland, Cal., No. 1 Folding Pocket Kodak, . . . . .     | 10 00   |
| 11 | Geo. C. Webster, Conesus, N. Y., No. 1 Panoram Kodak, . . . . .               | 10 00   |

|    |  |         |
|----|--|---------|
| 12 | Mrs. F. S. Morse, Kobe, Japan, No. 2 Bullet Kodak, . . . . .           | \$10 00 |
| 13 | Thos. J. Curren, Halifax, N. S., No. 2 Bulls-Eye Kodak, . . . . .      | 8 00    |
| 14 | Foster A. Tillotson, Craftsburg, Vt., No. 2 Bulls-Eye Kodak, . . . . . | 8 00    |
| 15 | Jno. W. Schuler, Akron, Ohio, No. 2 Bulls-Eye Kodak, . . . . .         | 8 00    |
| 16 | Mrs. Helen P. Gatch, Salem, Oregon, No. 2 Bulls-Eye Kodak, . . . . .   | 8 00    |
| 17 | Myra H. Harper, New York City, No. 2 Flexo Kodak, . . . . .            | 5 00    |
| 18 | Harry Workmaster, Allegheny, Pa., No. 2 Flexo Kodak, . . . . .         | 5 00    |
| 19 | Nora H. Millspaugh, Los Angeles, Cal., No. 2 Flexo Kodak, . . . . .    | 5 00    |
| 20 | C. Walter Eddy, Ware, Mass., No. 2 Flexo Kodak, . . . . .              | 5 00    |
| 21 | Arthur P. Holden, Boston, Mass., No. 2 Flexo Kodak, . . . . .          | 5 00    |
| 22 | Frank M. Howard, Oakland, Cal., No. 2 Flexo Kodak, . . . . .           | 5 00    |
| 23 | K. Ichida, Kobe, Japan, No. 2 Flexo Kodak, . . . . .                   | 5 00    |
| 24 | J. R. Bodurtha, Amherst, Mass., No. 2 Flexo Kodak, . . . . .           | 5 00    |
| 25 | Wm. V. Carolin, Jr., New York City, No. 2 Flexo Kodak, . . . . .       | 5 00    |

## CLASS H

*Contact Prints from Brownie negatives (either size). Exposed by the contestant and finished by a professional photographer.*

|    |  |         |
|----|--|---------|
| 1  | Jno. P. Bates, Mansfield, Pa., No. 5 Cartridge Kodak, . . . . .                | \$35 00 |
| 2  | Mary F. Bugbee, Washington, D. C., No. 4 Cartridge Kodak, . . . . .            | 25 00   |
| 3  | Frank R. McReynolds, Vallejo, Cal., No. 3 Cartridge Kodak, . . . . .           | 20 00   |
| 4  | Geo. V. Blakney, Seneca Falls, N. Y., No. 4 Bulls-Eye Special Kodak, . . . . . | 20 00   |
| 5  | Miss Adelaide Pratt, Washington, D. C., No. 4 Panoram Kodak, . . . . .         | 20 00   |
| 6  | Bessie Arnold, Boston, Mass., No. 3 Folding Pocket Kodak, . . . . .            | 17 50   |
| 7  | Robt. Munn, Ripley, Canada, No. 2 Folding Pocket Kodak, . . . . .              | 15 00   |
| 8  | Fred H. Lane, New York City, No. 1A Folding Pocket Kodak, . . . . .            | 12 00   |
| 9  | Miss Elizabeth Gilman, Baltimore, Md., No. 4 Bulls-Eye Kodak, . . . . .        | 12 00   |
| 10 | Thos. A. Cheatham, New York City, No. 1 Folding Pocket Kodak, . . . . .        | 10 00   |
| 11 | Genevieve Gross, Stockton, Cal., No. 1 Panoram Kodak, . . . . .                | 10 00   |
| 12 | Ethelwyn J. Parker, Derby Line, Vt., No. 2 Bullet Kodak, . . . . .             | 10 00   |
| 13 | Lois J. Palmer, Bath, Me., No. 2 Bulls-Eye Kodak, . . . . .                    | 8 00    |
| 14 | Miss Sarah J. Baker, Dorchester, Mass., No. 2 Bulls-Eye Kodak, . . . . .       | 8 00    |
| 15 | C. G. Adams, Springfield, Ohio, No. 2 Bulls-Eye Kodak, . . . . .               | 8 00    |
| 16 | Miss S. N. Higgins, Lynn, Mass., No. 2 Bulls-Eye Kodak, . . . . .              | 8 00    |
| 17 | Fred Hewitt, Montclair, N. J., No. 2 Flexo Kodak, . . . . .                    | 5 00    |
| 18 | Walter E. Davis, Bernardston, Mass., No. 2 Flexo Kodak, . . . . .              | 5 00    |
| 19 | Geo. S. Hatch, Medford, Mass., No. 2 Flexo Kodak, . . . . .                    | 5 00    |
| 20 | Chas. S. Humphrey, W. New Brighton, S. I., N. Y., No. 2 Flexo Kodak, . . . . . | 5 00    |
| 21 | Arthur E. Radcliffe, Waukegan, Ill., No. 2 Flexo Kodak, . . . . .              | 5 00    |
| 22 | Nellie F. Sanborn, Hyde Park, Mass., No. 2 Flexo Kodak, . . . . .              | 5 00    |
| 23 | Anita Tinges, Baltimore, Md., No. 2 Flexo Kodak, . . . . .                     | 5 00    |
| 24 | Bessie J. Hutchinson, Rochester, N. Y., No. 2 Flexo Kodak, . . . . .           | 5 00    |
| 25 | C. C. Lindsey, New York City, No. 2 Flexo Kodak, . . . . .                     | 5 00    |



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## ILLUSIONS DISPELLED

THE KODAK DEVELOPING MACHINE  
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The photographic world is waking up to the advantages of timed development. In England, where there is more of a tendency to scientific discussions on photography than in this country, this subject is attracting a great deal of attention. Mr. Alfred Watkins, in a paper read before the Society of Arts, has said some very pertinent things anent time development :

Let me also consider the procedure which the maker's instructions and the text-books have advocated for dealing with over and under exposure with pyro soda developers, when unknown beforehand.

It is usually advised that when the lower tones appear so slowly that under-exposure is feared, the developer should be diluted and more alkali added "to bring out detail." On the other hand, if all the tones come out in such rapid succession that over-exposure is revealed, the traditional advice is to at once add more pyro—say, two grains to the ounce—and an equal quantity of bromide, or else mix up and apply a new developer exceedingly strong in pyro and bromide. It is certain that such a developer has a great power of holding back the lower tones and altering gradation *when it is used from the commencement*. But I have never been able to discover that any such selective power exists when once these lower tones have appeared, or that the methods I indicate above, and which are usually termed tentative development, confer any power which cannot be equally well exercised by using a standard developer from the commencement.

It was Hurter and Driffield who proved that under and over exposures ought to receive the same time of development to secure the same contrast. The over-exposed negative utilises the upper tones of the series, and is denser throughout. The under-exposed negative utilises the lower tones of the series, and is thin throughout; but, except where they fringe on the extreme tones which are under or over the range of the plate, both negatives give prints of much the same detail and steepness of gradation. In this time development, therefore, the exposure decides the density of the negative.

When I have had rollable films to develop, I have also followed the same plan of timing, developing the whole roll at once.

In fact, it is with rollable films that the method of developing different exposures for the same time has come into general use. Probably nine-tenths of the rollable films developed in the last year or two have been developed without cutting up the roll at all, perhaps in most cases on account of ease and simplicity, without knowledge that it was the theoretically correct proceeding. I mention this because I notice that several photographers in speaking of the results attained by roll film developing machines seem to think it is a new thing to attain uniformity of results by developing the whole roll at once.

The bromide influence is very limited, not well in control, and cannot be exercised after all the tones have appeared. Bromide is best omitted from the developer, being unnecessary. The influence of time is quite sufficient for all control required.

In the quotation above we give only what Mr. Watkins said regarding time development, omitting his comparison of various reducing agents. As far as it goes what he says coincides precisely with our own experience, but in considering the time method of development in connection with the Kodak Developing Machine, one should bear in mind that the entire absence from fog (occasioned by the fact that development proceeds in absolute darkness) gives negatives of far greater brilliancy than those made by the ordinary methods.

The fact is bound to soon be recognized that the Kodak Developing Machine is not only a convenience, but that it gives better results than can be obtained by any other method.

We have published testimonials regarding the Kodak Developing Machine from many leading American amateurs. We could fill these pages with hundreds more from enthusiasts of lesser note, but for this month will let one suffice. This one, however, is from a man so well known throughout the photographic world as to carry convincing weight :

Glasgow, Nov. 14, 1902.

Time was when there was some merit in developing a negative well, but "vous avez changé tout cela." I have made my first trial with your daylight developing apparatus, and *find it a complete success*. The various operations are exceedingly simple, and the resulting negatives are quite equal to what would have been obtained by developing the exposures separately in a dark-room. This was somewhat surprising, as some of the exposures were winter landscape snapshots, and others were rather over-exposed portraits.

J. CRAIG ANNAN.

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## THE KODAK DEVELOPING MACHINE.

*Photo-Beacon, Nov., 1902.*

At the National Convention I had the pleasure of seeing for the first time the Kodak Developing Machine in operation and was so thoroughly convinced of its practicability that I placed an order for the large size at once. It was not, however, until the beginning of October that the style "E" machine got on the market, and, therefore, I was unable to make any trials with it until that date. At the close of the National Convention I spent a few days at the Falls of Niagara, making a number of exposures with a Stereo Film Camera. I kept my rolls of film for machine development, and in the meanwhile I made some interior views of the house of one of my friends, so that I was ready for a serious amount of work when the instrument came to hand.

Before beginning operation I carefully read through the instruction book that accompanies the machine, then I got everything in shape, and, beginning with page one of the instruction book, I followed every detail exactly as set down. On taking the first film from the machine I was delighted with the results and went right ahead until all my rolls were finished. After they were dry I examined them very carefully by daylight and can only express entire satisfaction with the results.

I think I was the first editor in the whole world, who at the very start approved of the Watkins system of development, and every one of my instruction books recommends that system. It was a rather risky thing to recommend this system in the days of its infancy, because, when Mr. Watkins first brought it into public interest, he was derided by the leading scientific photographers of the world, and practically every photographic journal sneered at his ideas, but in my own way, though very crudely, I had evolved a similar system in practical work, having learned by experience that with the pyro formula I was in the habit of using at that time, it took just four minutes and twenty seconds to develop a plate, and, after developing over 5,000 plates by this rule of thumb system, I knew Mr. Watkins had discovered the theory that governed my practice. I think I was also the first to publish a method of developing film in the roll by the see-saw motion in a fairly large developing bath, and have developed many hundreds of rolls by this method. The only drawback to the system is that one is very apt, at the beginning, to get uneven

flowing of the solution with consequent stains. The possibility of these is obviated in the Kodak Developing Machine, and for that reason alone I desired to use this new device, even although it might not have any other advantages.

After what I have said, my readers can understand that I heartily indorse every word that has been said in favor of this new tool and recommend it strongly to my readers.

F. DUNDAS TODD.

## PHOTOGRAPHIC COMPETITIONS.

For the benefit of those interested, we will give here each month, a bulletin of the important photographic contests in progress throughout the United States.

BAUSCH AND LOMB OPTICAL COMPANY, Rochester, N. Y. International competition, \$3000 in prizes. Closes October, 1903.

C. P. GOERZ OPTICAL WORKS, 52 Union Square, E., New York. Cup competition for professionals, closes August 1, 1903.

LESLIE'S WEEKLY, 110 Fifth Avenue, New York. Weekly competitions open to amateurs. Prizes, \$10, \$5, \$1.

BUFFALO EXPRESS, Buffalo, N. Y. Continuous contest. Prizes \$5 to \$25 weekly.

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## WORLD WIDE.

### RAPID GROWTH OF THE KODAK CORRESPONDENCE SCHOOL OF PHOTOGRAPHY.

The Kodak Correspondence School of Photography now has pupils not only from every state and territory of the Union, but also from Alaska, Hawaii, Porto Rico, Canada, Mexico, Cuba, British Columbia, Jamaica, Europe and the far off Philippines. As a practical common sense help to the amateur photographer it has no equal. The text-books are simple, concise and up-to-date. The criticisms are given by practical men, who themselves know how to make good pictures and who know how to tell other people about it. The tuition is practically free, the nominal charge of one dollar being made to cover the cost of text-books and postage. The school is open to all owners of Kodak and Brownie cameras, and to no others. Here are a few comments from pupils:

#### Full of Information.

New York, Nov. 4th, 1902.

I am pleased to say concerning Kodak Correspondence School of Photography that it has been of much benefit to me. I think there is no feature of the school that is not worth much more than the cost of scholarship.

To have a competent person criticize one's negatives and prints and work generally is necessary to success.

The several Text Books are full of useful information and the book "Picture Taking and Picture Making" is the best all around book for the beginner in photography that I have read.

I do not think the beginner or amateur who uses a camera and who wishes to do the best work they are capable of should hesitate a moment in joining the school.

Yours truly,  
A. R. Cahoon,  
16 Exchange Place.

#### Cannot Praise Too Highly.

Colwyn, Pa., November 1st, 1902.

I cannot praise too highly the work of the Kodak Correspondence School of Photography.

Before joining, I knew practically nothing of the art of photography, but your kindly criticism of my work sent you and your friendly advice have done much towards making me an amateur photographer.

Without your help, I doubt if I ever could have mastered the art, which before joining the school was interesting, but is now doubly so.

With kind regards, I remain,  
Yours truly,  
W. H. Cubberley.

#### Made Rapid Progress.

New York, Nov. 3rd, 1902.

I am very much pleased with the instructions received by the Kodak Correspondence School of Photography. Being a possessor of a "Kodak" since only three months, I must say I have made rapid progress with your kind assistance to take and make correct pictures, both from a technical and artistic standpoint.

All amateur photographers admitted to the school will greatly appreciate your efforts.

I remain, gentlemen,  
Yours truly,  
Gertrude Lehmann,  
442 E. 87th St.,  
New York City.

#### A Valuable Aid.

November 3, 1902.

Before becoming a student in the Kodak Correspondence School of Photography I had practically no knowledge of the camera and its possibilities. Your text book, booklets, and most of all, the criticism of work submitted by me, have resulted in a feeling that a picture taken was a picture made.

The course is certainly a very valuable aid to the amateur photographer, and, as such, will appeal to him from the moment he reads the first booklet.

Yours truly,  
F. J. Weigand,  
Fishkill-on-Hudson, N. Y.

#### Improvement Has Been Marked.

Rochester, Pa., Oct. 31, 1902.

I certainly do feel that your booklets and method of criticism have been a great benefit to me. It has helped me in my developing, printing and taking of pictures. My improvement has been marked since I have been taking your course of photography, and would recommend it to all who try to make progress in the study.

Yours truly,  
Stanley R. DePue.

## Eastman's

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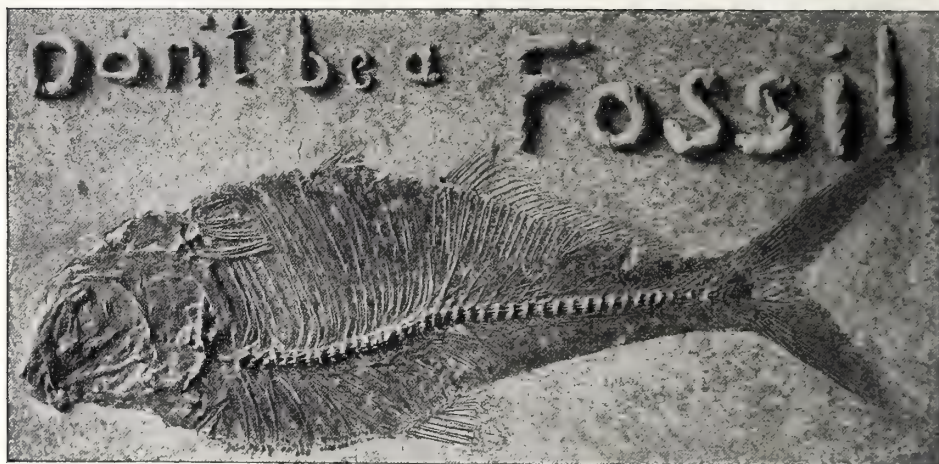
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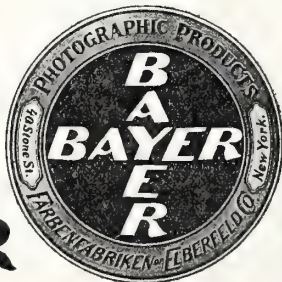
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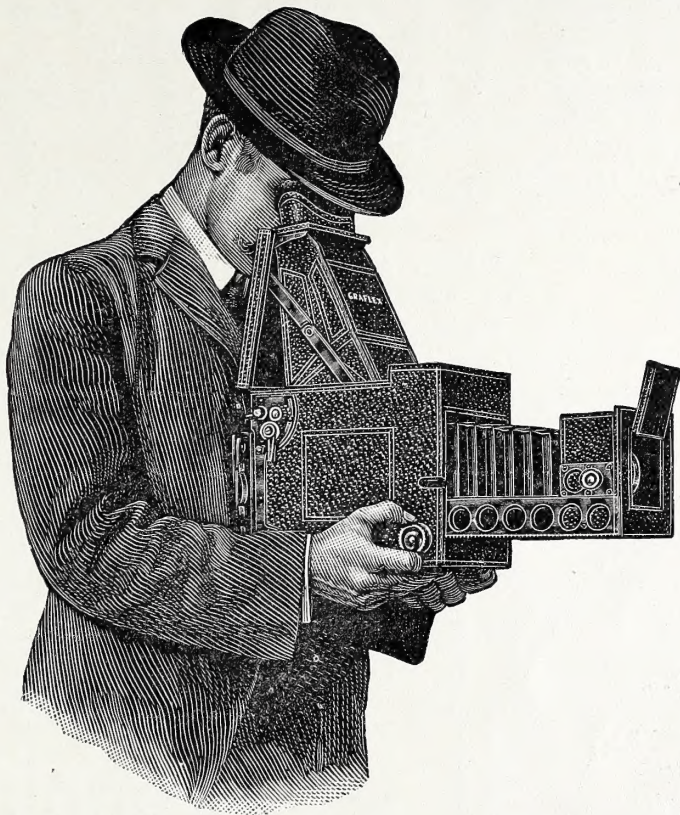
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